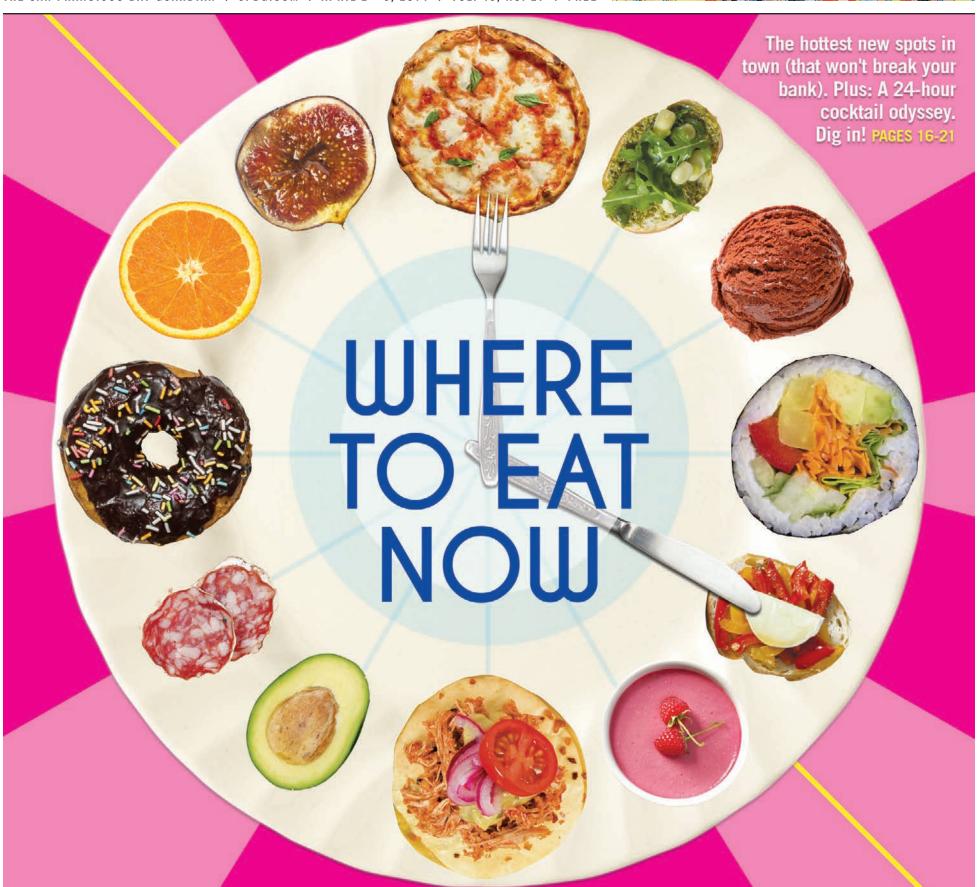
## **BAY-GUARDIAN**

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | APRIL 2 - 8, 2014 | VOL. 48, NO. 27 | FREE





#### **CRIME AND POLITICS**

STILL IN MOTION

**BERNAL BLOODSHED** 

FBI takes down Uncle Leland, Shrimp Boy P8

Margaret Jenkins celebrates 40 years of dance P32 Why did cops kill a man for holding a Taser? P11





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## INTELLIGENCE 3









#### WHAT TO DO WHEN THERE'S A THUNDERSTORM IN SAN FRANCISCO

- · Post that there's a thunderstorm on Facebook
- · Remind everyone that "lightning" is not spelled "lightening."
- · Obsess about your cat's reaction. Is it freaking out? It is FREAKING
- · Feel really guilty about not calling your family in the Midwest/on the East Coast/back in Guatemala/ anywhere there's actual weather.
- · Look up that old Missy Elliot song. Bonus point: Look up that old Ann Peebles song.
- · Start writing maudlin poem, give up, go check Facebook.



#### WET DREAM

Lower Haight resident Dan Jackson won a goofy Twitter contest, and got to live a Giants fan's wet dream — he threw the **opening pitch** to their preseason game. Only for Jackson, it was actually a wet reality, as according to Hoodline they only gave the guy 15 minutes to get to the stadium after they contacted him. After getting trapped in gridlock traffic, he abandoned his taxi and ran, and by the time he threw the opener he was drenched in sweat. Let's hope they let him keep a different ball! PHOTO BY DENISE WALOS

#### AMAZON, **SCHMAMAZON**

Green Apple Books, aka one of the best places in the city to completely lose track of time wandering amongst shelves of real, tangible, books that smell like actual paper, just received the honor of Bookstore of the Year from Publishers Weekly. The publication cited, among other factors, the store's role in spearheading the first ever California Bookstore Day (aka Record Store Day for book nerds), which will take place May 3 and involve some 90 bookstores from across the state hosting special author appearances and parties. For more info: www. cabookstoreday.com



Virtual reality made a big splash at the Game Developers Conference here in the city at the end of March. The Oculus Rift VR headset's new version was so realistic it has the nerd community in higher spirits than a Star Wars-Star Trek crossover. Days later, Facebook bought project Oculus for \$2 billion. If you're nervous about tech companies seeing your data now, imagine how much they'll know about you in virtual reality land. (Maybe time to work on those abs.) AP PHOTO BY JEFF CHIU





#### **SNAPSHOT: CLOCK**

#### PHOTO BY @POTATOJAMES

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "learn," in honor of our upcoming Careers & Education issue.

#### AIRBNB TO PAY

The Guardian's long and lonely crusade to get Airbnb to comply with city rulings that it should collect and pay the city's 15% transient occupancy tax reached a climax this week when the company finally agreed to do so. That ends its tax scofflaw status that began with a city ruling in April 2012, which we discovered it was ignoring a year ago, causing us to hound and hector company execs with more than a dozen articles and editorials on the issue. More at www.sfbg.com/politics



#### A ROYAL WELCOME

She may be just 17 — and we may all be sick of "Royals" — but if Ella Yelich-O'Connor's sold-out show at the Fox Theater Wed/26 is any indication, we should get used to hearing her name, because Lorde is far more than a teenpop one hit wonder. The New Zealander demonstrated impressive stage presence, not to mention market savvy about her fanbase, telling a crowd full of teens that "You sold out this theater tonight, because you're 17, or you're 15, or you're 22. You've gone through it. You understand what it's like to feel like this. And I'm so lucky that every night I get to play in a different city, a different theater full of people who understand what I'm talking about." More at www. sfbg.com/noise

#### **KEEP WATCHING THE SKIES**

SyFy Channel flick **Sharknado** (2013) was a one-joke movie for about five minutes, until it suddenly, for reasons unknown to all but the most rabid Ian Ziering fans, became a full-blown pop-culture sensation. Sure, the likes of Sharktopus (2010) and Piranhaconda



(2012) were well-received, but only Sharknado is chomping its way into the Clay Theatre's "Midnight Movies" series (Fri/4-Sat/5, midnight). As Ziering and company film Sharknado 2: The Second One because of course here's your chance to grab your best chums (sorry) and embrace a delightfully stupid small-screen hit on the big screen. Don't forget your chainsaw! www.landmarktheatres.com

#### NO LIME!

A tragedy of epic proportions is unfolding in San Francisco's bars and restaurants as a lime shortage hits home. The combination of a bad harvest year in Mexico and violence between vigilante groups and drug traffickers in that country's lime-producing regions has



manifested in a price spike for the citrus-y gems: currently they're valued at around 79 cents each. Your margarita just got a lot more fancy.

#### **POWER COMPANY CRIME**

Pacific Gas & Electric Co. said last week that it expects the federal government to file criminal charges against it, arising from the 2010 San Bruno pipeline explosion that killed eight people and destroyed 38 homes. The fiery blast served as a wake-up call for the feds: Following a yearlong investigation, the National Transportation Safety Board stated in a scathing report that "PG&E lacks a detailed and comprehensive procedure for responding to large-scale emergencies."

#### **FOLLOW US FOR MORE INTELLIGENCE**

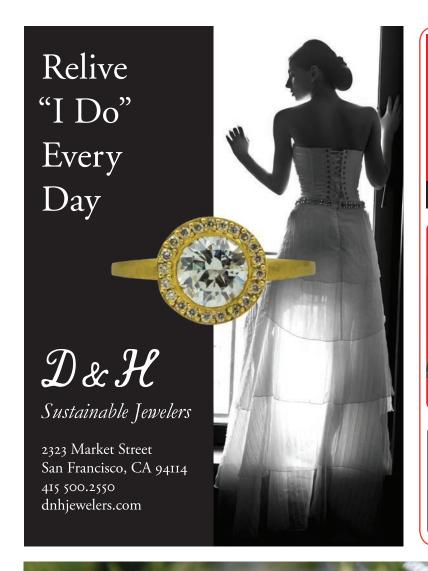


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OPINION NEWS FOOD + DRINK THE SELECTOR MUSIC ARTS + CULTURE FILM CLASSIFIEDS APRIL 2 - 8, 2014 / SFBG.COM 5

## SF's culture of corruption

EDITORIAL The extent of the charges in the criminal complaint against Sen. Leland Yee, political consultant Keith Jackson, and others are shocking and sensational: international arms trafficking, drug dealing, money laundering, cavorting with organized crime figures, murder for hire. But the basic allegation that Yee and Jackson practiced a corrupt, transactional kind of politics wasn't surprising to anyone who knew how they operated.

What's worse, they were simply a more extreme — and now, thanks to FBI wiretaps and undercover agents, a better documented — example of the political corruption that is endemic to San Francisco and some other high-stakes American cities. The city of St. Francis gets sold out to the highest bidders every day, by politicians who value wealthy constituents over the vast majority of us who are just trying to get by — and over the interests of city finances and governance.

Part of the problem is inherent in our money-driven political system, in which politicians are constantly hustling for cash from people who want things from them. Politicians deny they take actions with political contributions in mind, but well-heeled capital and labor interests don't spend millions of dollars on contributions out of the goodness of their hearts. These are business transactions.

We wholeheartedly support the call Senate President Darrell Steinberg made for fundamental political reform during the March 28 vote to suspend Yee and two of his allegedly corrupt colleagues. These cases aren't aberrations, they are indicative of how power get wielded when it's based on wealth. That reality that has gotten even uglier since the Citizens United decision equated money with political speech and upped the ante for would-be public servants.

But much of the problem is particular to San Francisco, where cozy relationships between politicians and corporate interests are often feted in plain view. Former Mayor Willie Brown — a lawyer and unregistered lobbyist who won't reveal his huge corporate client list despite having an influential weekly column in the San Francisco Chronicle — helped install his longtime City Hall functionary Ed Lee into Room 200 to guard against anyone asking too much of the rich and powerful. Yee and Lee represented rival Chinatown economic factions, both wanting to use the power of the Mayor's Office for their interests.

In his March 22 column, Brown once again repeated a joke he's used

before, that the "e" in email stands for "evidence," which is really only funny in a sick political culture that celebrates slick rule-breakers. And it was from Brown that Lee learned it was acceptable to brazenly give tax breaks and regulatory passes to the tech companies that his top fundraiser, venture capitalist Ron Conway, is invested in.

Megadeveloper Lennar Urban used its wealth and political connections to take control of San Francisco's biggest tracts of undeveloped and underdeveloped land, including Hunters and Candlestick points and Treasure Island, paying off community groups and hiring Jackson and other political henchmen to get the job done.

In fact, the FBI complaint says Jackson was working on behalf of that project when he approached accused Chinatown gangster Raymond "Shrimp Boy" Chow for support, leading to their alleged involvement in a string of wild criminal conspiracies. Meanwhile, Chow was getting public commendations from San Francisco-based politicians including Lee, Yee, Gavin Newsom, Dianne Feinstein, Fiona Ma, and even Tom Ammiano. Chow courted political legitimacy the same way politicians seek cash, and mainstream media outlets were happy to play along.

Throughout his political career, Yee has carried water for Pacific Gas & Electric, perhaps the most corrupting contributor to political campaigns in the city's history. PG&E's influence at City Hall had thankfully waned in recent years as a result of overreach and deadly criminal negligence, until Lee and his appointees last year killed CleanPowerSF (see "Challenge Mayor Lee and his lies," 9/17/13) on a pretext so thin it could only be gift to PG&E.

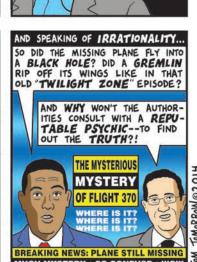
In many ways, San Francisco hasn't changed. It's still the old Barbary Coast, ruled by capitalist thugs and corrupt politicians, only with glossy modern spin created by armies of well-paid political consultants. But we all deserve better.

Yee and Jackson should go to prison if there's even a slice of truth to the allegations against them. And maybe they'll cut deals and take other political figures down with them, giving us more of a peek behind the curtain of political power. But it's up to all of us to break the close ties between economic and political power and begin to restore the democratic power of everyday people. SFBG









by TOM TOMORROW

MAKES PERFECT SENSE TO ME!

CONSIDER THE HOBBY LOBBY CASE.

NISCIENT SKY BEING WHO VEHE-MENTLY OPPOSES INSURANCE COVERAGE FOR CERTAIN KINDS OF

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NOT ONLY ARE THE CHAIN'S OWNERS TAKEN SERIOUSLY-THEY MAY EVEN SUCCEED IN CHANGING THE LAW.

WE MUST **RESPECT** THEIR SIN-CERELY-HELD CONVICTION THAT GOD DISAPPROVES OF THE EMPLOYER MANDATE THEY DON'T LIKE.





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## **Appeal to the Giants management**

BY JOHN FARRELL

**OPINION** We all love our 2010 and 2012 World Champion Giants and wish them the best in 2014. But I also want to see the team do right by San Franciscans.

The Giants organization built its ballpark for over \$350 million in 2000 on land leased from the Port. The 2012 property assessment was approximately \$196.8 million, at least \$200 million under value in my opinion, resulting in a property tax loss to the city of over \$2.3 million annually.

Yet the Giants are appealing even this \$196.8 million assessment, seeking to reduce the value to \$140 million, an additional revenue loss to the city of over \$650,000 annually.

When I worked in the San Francisco Assessor's Office years ago, one of my assignments was to value the Giants ballpark. A senior manager assigned to the case from my department rejected a cost-based approach that Giants man-

agement, our principal appraiser, and I all agreed was fair, defending a \$3 million assessment difference even though it represented only \$35,000 annually in tax revenue.

Giants management, whom I had found to be courteous and fair in our previous interactions, left that meeting angry. I left that job a year later and the Giants subsequently appealed and received a reduction of \$200 million in assessed value and have been receiving a reduced assessment ever since.

When a taxpayer files an appeal for a reduction in property value under Proposition 8, it is generally due to a decrease in value as the result of a stagnant economy. I can understand the Giants asking for a reduction if their revenues were going down and they could justify it.

Without the ballpark, the Giants would not receive its revenues from the tickets, vendors, restaurants, advertising, cable TV, etc. Its revenues continue to grow, which is wonderful. But in

my opinion and experience, the Giants should have never received such a reduction in assessment.

The proposed reduction to \$140 million makes no sense. The land assessment alone is at least \$40 million. Naming rights were never assessed after Pacific Bell paid \$45 million to name the park in 2000, subsequently transferred to AT&T. What are these naming rights worth today? Keep in mind that the 49ers/York and Levi Strauss & Co recently entered into a naming rights agreement for a 20-year, \$220 million deal. Are the Giants naming rights worth less than half this amount when its contract with AT&T expires?

I appeal to the Giants owners and management to withdraw all their assessment appeals, which are insulting to the taxpayers of San Francisco, and continue to be the class act that they were. SFBG

John Farrell, MBA, Broker/Realtor®, is former Assistant Assessor, Budget and Special Projects.

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Wilbur Storey, statement of the aim: of the Chicago Times, 1861

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#### Elise Ferguson Art Opening

Romer Young Gallery is pleased to present its first solo exhibition with New York artist Elise Ferguson, Striped Knot. Ferguson's work is an interpretation, via abstraction, of interior space and the flexible nature of perception. Using pattern and color, along with a range of process driven approaches and modern materials, Ferguson creates works based on mathematical puzzles and geometric variation. The results are beautiful works that blur the boundaries between painting and sculpture. See the new exhibition at a opening reception for the artist that is free and open to the public.

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#### TIMELINE OF **CRIME & CORRUPTION**

# Crime and politics

How an FBI probe of organized crime in Chinatown took down a senator and well-connected political consultant

#### BY STEVEN T. JONES

steve@sfbg.com

**NEWS** San Franciscans awoke March 26 to the surprising news that state Sen. Leland Yee (D-SF) had been arrested on federal corruption charges as part of early morning police raids targeting an organized crime syndicate based in Chinatown, along with reputed gangster Raymond "Shrimp Boy" Chow and two dozen others.

Yee had a reputation for sometimes trading votes for campaign contributions, a perception that had only gained strength in recent months as he launched his first statewide campaign, running to lead the Secretary of State's Office, casting kev votes for landlords and big industries that he refused to explain to local activists.

So in a year when two other Democratic senators have also been stung by federal corruption and bribery probes, the televised image of Yee in handcuffs wasn't beyond the realm of possibilities. It was surprising, but not shocking.

Yet by the mid-afternoon when the 137-page federal criminal complaint was unsealed and journalists started reading through what undercover FBI agents had discovered during their fiveyear criminal investigation, it read more like a sensational organized crime and espionage novel than a court document, a real page-turner that just got more wild and incredible as it went on.

What began with the FBI investigating a murder and leadership transition in the San Francisco branch of the ancient Chinese organized crime syndicate known as the Triad, led by an undercover FBI agent who had infiltrated the group, evolved into a widening investigation accusing Yee of arranging an illegal arms trafficking deal with a Muslim rebel group in the Philippines in exchange for \$100,000 funneled into his campaign, on top of smaller favors that Yee allegedly did in exchange for envelopes with \$10,000 in cash.

It was even worse for local political consultant Keith Jackson, a key Yee fundraiser who was also on contract with Lennar Urban for its Bayview-Hunters Point development projects, with the undercover FBI agents allegedly drawing Jackson into big cocaine deals, money laundering, bribery, and even a murder-for-hire plot. If the complaint is to be believed, Jackson seemed willing to do just about anything to enrich himself and raise money for Yee.

Meanwhile, the public image that Chow has been cultivating for himself since his 2003 release from federal prison — that of a reformed career gangster turned Chinatown

civic leader, someone Channel's Gangland praised by local that he stabbed politicians for someone in inspiring fellow Hong Kong ex-convicts to at the age turn their lives of 9 before around — was moving to replaced by the complaint's in 1977 description and getting of a powerful involved in "Dragonhead" overseeing a vast criminal enterprise Chinatown's involved in drugs, criminal guns, prostitution, protection

rackets, moving stolen booze and cigarettes, and money laundering.

"I think the whole city is in shock at the moment," Board of Supervisors President David Chiu, who represents Chinatown and ran against Yee in the 2011 mayor's race, told the Guardian that afternoon. "Today's widespread law enforcement actions are incredibly disturbing. The detail and scale of the criminal activities are shocking."

In the days that followed, Yee withdrew his candidacy for Secretary of State and was suspended by his colleagues in the California Senate. But where this wild tale of crime and corruption goes next — and who else gets implicated as these powerful and well-connected defendants look to cut deals to avoid the lengthy prison sentences they all face — is anyone's guess.

#### THE CRIMINAL

Chow, 54, was raised a criminal, telling the History

> San Francisco the Hop Sing Boys gang and underworld.

He survived the Golden Dragon Massacre, a shooting between rival Chinatown gangs that left five dead, but he was arrested in 1978 for a robbery and sent to prison for the first time, released in 1985. The next year, he was sent back to prison for attempted murder and more gang mayhem, released in 1989.

"I did time with Charles Manson, a good friend of mine. Kimball, a serial killer. I did time with a bunch of amazing people. Each person you talk to you learn something from. Ain't no stupid people inside the prison, you can say that," Chow told Gangland.

In 1991, a gangster named Peter Chong was sent from Hong Kong to San Francisco to extend the reach of the Wo Hop To Triad. He enlisted Chow as his right-hand man, and together they extended the reach of the Wo Hop To across the western United States, trying to create an all encompassing gang named the Tien HaWui, "The Whole Earth Association."

Chow was arrested again in 1995 on a variety of racketeering and other criminal charges and sentenced to 25 years in prison. But he later testified against Chong and got his sentence reduced, and he was released from federal prison in 2003.

After his release, Chow publicly claimed to go legit, working on book and movie deals about his life, as well as building connections in the political world. Chow posed for photos with then-Mayor Gavin Newsom and other local political figures.

> But the latest criminal complaint said that even as Chow pretended to be moving on, he

> > CONTINUES ON PAGE 10 >>

MARCH 28, 2014 Yee suspended from Senate a day after withdrawing from Secretary of State race

MARCH 26, 2014 Yee, Chow, Jackson, and 23 others charged by feds following early morning raids and arrests

JAN. 22, 2014 Yee and Jackson meet with UCE 4599 to discuss arms deal, including automatic weapons and shoulder-fired missiles, promising Yee at least \$100,000

DEC. 3, 2013 During another meeting on the cocaine deal, UCE 4599 solicits Jackson to have an associate killed, which Jackson and Marlon Sullivan say can be done for \$25,000

OCTOBER 2013 During a meeting to discuss their cocaine deal, Jackson tells UCE 4599 that Yee's arms source is "an unidentified Philippine Muslim rebel group"

AUGUST 2013 Seeking more money from UCE 4599, Jackson said Yee knows an international arms dealer who can help with an illegal shipment. Yee confirms this to UCE 4599 and discusses weapons in detail

JUNE 2013 Yee and Jackson introduced to another agent, UCE 4180, who gives them \$11,000 then \$10,000 in cash for making introductions to those involved with medical marijuana legislation

MARCH 22, 2013 CKT presented with Senate Proclamation honoring its anniversary, arranged by Yee in exchange for \$6,800 contribution.

NOV. 19, 2012 UCE 4599 gives Jackson \$10,000 cash for Yee campaign, payment for Yee call and letter supporting state contract bid.

MARCH 2012 UCE 4599 inducted into CKT as "Consultant"

EARLY 2012 Yee and Jackson start raising funds for Yee's Secretary of State's race; UCE 4773 contributes \$5,000 to Yee's mayoral debt (legal limit is \$500)

MAY 2011 Chow introduces Yee to UCE 4599, who then introduces them to another agent, UCE 4773

2011 Yee runs for mayor of San Francisco, finishing fifth with \$70,000 in outstanding debts

AUG. 5, 2010 Chow introduces UCE 4599 to Jackson

MAY 2010 Undercover FBI agent UCE 4599 introduced to Chow

• NOVEMBER 2006 Yee elected to California Senate

AUGUST 2006 SF Board of Supervisors gives Chow a Certificate of Honor for CKT's community work, based on resolution from then-Sup. Fiona Ma

AUGUST 2006 Chow sworn in a CKT Dragonmaster

• FEBRUARY 2006 Chee Kung Tong, described by FBI as a criminal enterprise, Dragonmaster Allen Leung murdered, crime remains

• NOVEMBER 2002 Yee elected to California Assembly

2000 Chow pleads guilty to federal racketeering charges related to his Hop Sing Tong, sentenced to 160 months, released in 2003

JULY 1999 Yee, on a supervisor salary of \$30,000, buys a \$875,000 house on 24th Avenue

JUNE 1998 Jackson resigns from Board of Education to take city job.

NOVEMBER 1996 Yee elected to SF Board of Supervisors (served until 2002)

• NOVEMBER 1994 Keith Jackson elected to SF Board of Education (finishing third with 16 percent of vote)

NOVEMBER 1988 Yee elected to SF Board of Education (served until 1996)

NOVEMBER 1986 Leland Yee, a child psychologist, runs for SF Board of Education and loses

1982 Peter Chong enlists Chow as right hand man in Wo Hop To Triad, a criminal underworld stretching from Hong Kong to SF.

→ July 1977 Rival gangs shoot up restaurant, Raymond "Shrimp Boy" Chow survives Golden Dragon Massacre

Note: All allegations of criminal activity are according to the FBI complaint.

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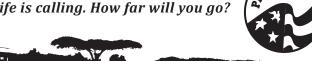
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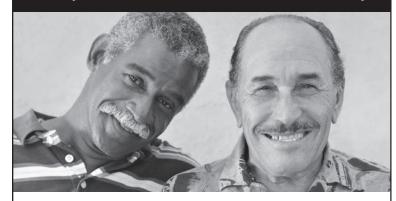
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#### **CRIME AND POLITICS**

CONT>>

continued to make incriminating statements to the undercover agents "confirming his knowledge of and involvement in criminal activity."

#### THE COMPLAINT

The criminal complaint alleges that "Chow is currently the Dragonhead, or leader, of the San Francisco-based Chee Kung Tong organization," which it described as a criminal syndicate connected to Hung Mun, a criminal dynasty that began in 17th century China, "also referred to as a Chinese secret society and the Chinese Freemasons."

It says Chow was sworn in as CKT head in August 2006, soon after the still-unsolved murder of CKT head Allen Leung. Chow's swearing-in was reported in local Chinese media sources, so SFPD and FBI conducted surveillance there and launched an investigation.

The FBI says it began infiltrating CKT five years ago, including an undercover FBI agent dubbed UCE 4599, who in May 2010 was introduced to Chow, who "then introduced UCE 4599 to many of the target subjects." UCE 4599 told Chow he was a member of La Cosa Nostra, the Italian mob.

In March 2012 he was inducted into CKT as a "Consultant," the complaint alleges. It says that Jackson a former San Francisco school board member and political consultant had also been inducted into CKT as a "Consultant," participating in various criminal conspiracies.

The gang members are accused of laundering money made from "illegal activities, specifically illegal gambling, bookmaking, sports betting, drugs, and outdoor marijuana grows." They allegedly laundered \$2.3 million between March 2011 and December 2013 for UCE 4599, with members collecting a 10 percent fee for doing so.

The complaint says Jackson "has a long-time relationship with Senator Yee," and "has been involved in raising funds for" Yee's run for mayor "and for Senator Yee's current campaign in the California Secretary of State election." And much of the complaint details deeds allegedly committed by Jackson and Yee.

In fact, the second person named in the complaint, right after Chow, is Yee, "aka California State Senator Leland Yee, aka Uncle Leland."

As the complaint alleges, "Senator Yee and Keith Jackson were involved in a scheme to defraud the citizens of California of their rights to honest services, and Senator Yee,

[Daly City resident Dr. Wilson] Lim, and Keith Jackson were involved in a conspiracy to traffic firearms."

#### THE POLITICIAN

Yee and Jackson met UCE 4599 through Chow, and then Jackson allegedly solicited him to make donations to Yee's 2011 San Francisco mayoral campaign "in excess of the \$500 individual donation limit. UCE 4599 declined to make any donations to Senator Yee, but introduced Keith Jackson and Senator Yee to a purported business associate, UCE 4773, another undercover FBI agent," who made a \$5,000 donation to Yee's mayoral campaign.

Yee had \$70,000 in debt after that mayor's race and worked with Jackson on ways to pay off that debt. "This included soliciting UCE 4773 for additional donations and in the course of doing so, Senator Yee and Keith Jackson agreed that Senator Yee would perform certain official acts in exchange for donations from UCE 4773."

#### "I'M JUST TRYING **TO RUN FOR SECRETARY** OF STATE. I HOPE I DON'T **GET INDICTED.**"

**LELAND YEE** 

Yee allegedly agreed to "make a telephone call to a manager with the California Department of Public Health in support of a contract under consideration with UCE 4773's purported client, and would provide an official letter of support for the client, in exchange for a \$10,000 donation."

Meanwhile, it says Jackson and Yee continued raising money for his Secretary of State race by soliciting donations from UCE 4599 and UCE 4180, another undercover agent. "They agreed that in exchange for donations from UCE 4599 and UCE 4180, Senator Yee would perform certain officials acts requested by UCE 4599 and UCE 4180."

That included Yee issuing an "official state Senate proclamation honoring the CKT in exchange for a \$6,800 campaign donation, the maximum individual donation allowed by law." Yee allegedly did so, and it was presented by one of his

staff members at the CKT anniversary celebration on March 29, 2013.

Yee and Jackson are also accused of introducing a donor to unidentified state legislators working on pending medical marijuana legislation, the donor being another undercover agent who claimed to be a medical marijuana businessman from Arizona looking to expand into California, "and in payment for that introduction, UCE 4180 delivered \$11,000 cash to Senator Yee and Keith Jackson on June 22, 2013."

In September, after making another introduction. Yee and Jackson allegedly received another \$10,000 cash donation for their services. Then Jackson allegedly had an idea for getting even more money.

"Jackson told UCE 4599 that Senator Yee had a contact who deals in arms trafficking." Jackson then allegedly requested UCE 4599 make another donation "to facilitate a meeting with the arms dealer with the intent of UCE 4599 to purportedly purchase a large number of weapons to be imported through the Port of Newark, New Jersey."

That deal for up to \$2.5 million in weapons involved automatic weapons and shoulder-fired missiles. the complaint said, and "Senator Yee discussed certain details of the specific types of weapons UCE 4599 was interested in buying and importing."

The complaint says that Yee expressed discomfort with how openly UCE 4180 discussed overt "pay to play" links between cash donations and official actions. "I'm just trying to run for Secretary of State. I hope I don't get indicted," Yee allegedly told two undercover FBI agents during a walk on June 20, 2013, urging them to be less explicit about connecting official favor with campaign donations.

"Despite complaining about UCE 4180's tendency to speak frankly and tie payment to performance, and threatening to cut off contact with UCE 4180, Senator Yee and Keith Jackson continued to deal with UCE 4180 and never walked away from quid pro quo requests make by UCE 4180," the complaint said. "In fact, Senator Yee provided the introductions sought by UCE 4180 and accepted cash payments which UCE 4180 expressly tied to the making of the introductions."

Yee's attorney, Paul DeMeester, told reporters they will contest the charges: "We will always in every case enter not guilty pleas, then the case takes on a life of its own." sfbg

Joe Fitzgerald Rodriguez contributed to this report.

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#### BY REBECCA BOWE

rebecca@sfbg.com

**NEWS** On Friday morning, March 21, the day that Alejandro Nieto was shot and killed by San Francisco Police Department officers, he went to the gym with his friend Byron Pedroza. It was something they did often, Pedroza said; the two of them had signed up for gym memberships together. "He'd be like, 'B, get up. Let's go work out.'"

Nieto and Pedroza had met at El Toro nightclub, where Nieto worked as a security guard for nearly two years. The club, which attracts Latino clientele and hosts live performances on Mondays, has tight security: There are several guards equipped with Tasers.

"He was the type of person who'd help me a lot," Pedroza said. "Thanks to him, I went to college," enrolling at City College of San Francisco.

Nieto was a semester away from completing his degree in administration of justice. He was studying on scholarship, in pursuit of his goal to become a youth probation officer. Nieto drove a '95 Chevy Caprice — an old police car, Pedroza said — and they fixed it up together.

Ramiro Del Rio, Nieto's co-worker at El Toro, described him as punctual and considerate. He'd seen Nieto in stressful situations before, when dealing with drunk and rowdy bar patrons. "He was very calm," Del Rio said of Nieto. "He would always want to talk to the person without using aggressive force."

Nieto favored juice and soda instead of alcohol, he said, but after he started working out, "it was straight water." Also, "He was Buddhist."

#### HIS WORK TASER

Nieto had been scheduled to work that night, March 21. Instead, he was killed in Bernal Heights Park from multiple gunshot wounds inflicted by rounds fired by at least four officers. It's unknown exactly how many bullet wounds Nieto sustained; friends said they believed at least 14 rounds had been fired.

As of March 31, the San Francisco Medical Examiner still had not released autopsy results. The officers involved had been placed on paid leave. Nieto's community remained stunned by his sudden death, staging a march through the Mission the following weekend to protest what they viewed as an unjust use of deadly force.

According to a transcript from a 911 call placed minutes before the



## **Bloodshed in Bernal Heights**

The police shooting of Alejandro Nieto leaves a community in shock

shooting, which Police Chief Greg Suhr read aloud during a March 25 public meeting at Leonard Flynn Elementary School held to discuss the incident, officers opened fire within three and a half minutes of arriving at Bernal Heights Park.

Police were responding to calls reporting a man "with a gun on his hip. A black handgun," according to the call record, which Suhr read aloud. Police did not reveal the identity of the caller, but noted that the caller was not a police officer.

A neighbor who declined to be named told the Bay Guardian that shortly before the shooting, two men walking down the pedestrian pathway on the park's north slope alerted a jogger of a man ahead with a gun on his hip. The jogger, who came within 50 feet of the man, reported noticing that he was "pacing back and forth" and "air boxing."

The person who phoned 911 also initially reported seeing a man pacing back and forth. But minutes later, the anonymous caller reported to 911 dispatchers, "He is eating chips ... but resting his hand on the gun."

In reality, there was no gun — it was Nieto's Taser, carried in a holster. Friends who spoke at a March 24 vigil said they believed Nieto had headed up there to eat a burrito while looking out at the city from the top of the hill, a place he often went to clear his head.

A sergeant from the Ingleside station and other police officers arrived at the scene minutes after receiving reports of a man with a gun, Suhr said at the public meeting. Police faced Nieto from a distance of about 75 feet, up a hill.

"When the officers asked him to show his hands, he drew the Taser from the holster," Suhr said. Nieto then told police to show *their* hands, and pointed the Taser at the officers, Suhr told a large crowd in attendance. Due to the distance, the chief said, the officers did not see the yellow markings that would have alerted them that it was a Taser and not a gun.

"These particular Tasers, as soon as they're drawn, they emit a dot, a red dot," Suhr said. "When the officers saw the laser sight on them, tracking, they believed it to be a firearm, and they fired at Mr. Nieto." Believing he had a gun, Suhr said, police "fired in defense of their own lives." In a later interview, he confirmed that officers would not have used lethal force had they known Nieto possessed a Taser instead of a firearm.

Pedroza and Del Rio said Nieto had shown them his new Taser, and said it emits a red dot only when one pushes a button to turn it on. According to a Taser operating manual, the stun gun has a range of 15 feet.

Asked how many 911 calls were placed, Suhr said he did not have that information. When the Bay Guardian contacted the Department of Emergency Management to request audio from 911 calls, it was denied on the grounds that "it is part of an ongoing criminal investigation."

#### **COMMUNITY OUTRAGE**

For several hours following Suhr's explanation, friends and community members took turns at the microphone to vent outrage, frustration, and sadness over Nieto's death. Many referenced an overarching trend of police violence directed against black and Latino youth.

Some voiced skepticism of the police account. Benjamin Bac Sierra — an English instructor at City College and friend of Nieto's, who had once driven down Mission Street with him during a low rider parade, shouting "si se puede!" to cheering onlookers — told the Guardian, "In my heart, I do not believe that he pointed his Taser at the officers."

At the gym, on the morning of the day Nieto died, Pedroza said, "I could tell he had a lot on his mind." Nieto had told him it had to do with a woman he'd been seeing, a mother of three. "He was in love with her," Pedroza said.

Yet Nieto's relationship with Yaiaira Barrera Estrada had created a conflict between him and Arthur Vega, Barrera Estrada's three children's father, whom Nieto had once been friends with. Public records list Vega as Barrera Estrada's husband, and show the two living at separate addresses. It had culminated in a physical confrontation outside Barrera Estrada's home several weeks earlier, during which Nieto allegedly stunned Vega with his Taser. Vega's account, as described in a court filing requesting a temporary restraining order, suggests

this was unprovoked; Pedroza said Nieto had believed Vega was going to harm him and might have a gun. Vega could not be reached for comment.

After that incident, Pedroza described Nieto as seeming worried and easily distracted. Pedroza believed that in the weeks leading up to the shooting, the conflict had caused Nieto to fear for his life.

Court records show that Barrera Estrada had also filed a request for a temporary restraining order against Nieto stemming from that incident, which was partially granted pending an April 11 hearing. When we reached Barrera Estrada by phone, she declined to discuss it, saying only: "Alex was an excellent person. I don't know why the media is writing bad things about him. I don't know why the police shot him. He was an excellent person with me."

At the meeting, Suhr noted that Nieto was prohibited from owning a firearm due to a history of mental illness. Del Rio said he hadn't seen evidence of this in Nieto's behavior at the nightclub, where he spent five or six nights a week. "He never seemed crazy or mentally ill when he was working." According to state records, Nieto obtained registration to work as a guard/patrolperson in June of 2007, which required completion of a 40-hour course.

As the crowd listened at the town hall meeting, Nieto's father, Refugio, told Sup. David Campos that police had arrived at his home in the afternoon the day after the shooting, then questioned him about his son prior to revealing that he had been killed. Then police confiscated his car, Refugio Nieto told Campos, saying it was needed for an investigation. Then, according to Pedroza, police also went to Barrera Estrada's residence, notified her of his death, and searched the premises.

Just before sunset on March 24, a group of about 150 friends and community supporters gathered for a vigil in memory of Nieto. They lit candles, sang, burned incense, and conducted Buddhist chants in honor of his spiritual practice.

Sup. John Avalos said he'd known Nieto through Coleman Advocates for Children & Youth. "What we saw in Alejandro was that he had a really big heart," Avalos said. He added, "Blood's been shed, in this case, by people we're supposed to trust. But ... we have a lot of difficulty trusting our police, because from time to time, these things happen." SFBG

## Cap and frown

SFUSD considers allowing hats in schools, ending a policy discouraging cultural indicators

**BY JOE FITZGERALD RODRIGUEZ** joe@sfbg.com

**NEWS** Just in time for baseball season, Giants hats may be allowed back into San Francisco public schools. A new Board of Education resolution may change the school district dress code to allow hats to be worn indoors in classrooms, a resolution that is also sparking conversations about cultural sensitivity.

The resolution, which the board will vote on April 8, would eliminate a San Francisco Unified School District no-hats policy, allowing schools to set their own dress codes individually as long as they've considered community input.

Some schools currently allow hats in schools in violation of district policy, but others have no-hat rules due to long standing conflation of hats with gang clothing, Board of Education Commissioner Matt Haney, who authored the resolution, told us.

"Our students should not be treated as a threat or a gang member because they wear hats," Haney said. "If the message we send to them is that the way they dress in their communities is somehow a threat, we should not be sending that message as a school system."

Hats seem like an unlikely starting point for a discussion about race and social justice, but Haney connects freedom of dress to the story of Trayvon Martin, whose tragic slaying many connected to negative assumptions about wearing a hoodie, sparking a national "Million Hoodie Movement for Justice."

Haney said allowing hats in classrooms is one step of many ensuring students know they're accepted, and not viewed as a threat.

"When I went to a middle school to visit, they asked 'why we can't wear hats?' I said it's because people may think they're in gangs," Haney told the Guardian. "They looked at me like they had never heard anything so crazy or disrespectful in their lives."

In a world where some people view those dressed in a simple hoodie as a reason to fear a teenager, the change in dress code rules could be seen as rebellious.

But not everyone is a fan.

"I'm both ways on it," Jackie
Cohen, co-founder of the student
tutoring program 100 Percent
College Prep Institute, told the
Guardian. "They should be able to
express themselves as young people,
but I don't think they're ready for
the consequences that come with it."

The institute offers many workshops to youth in the Bayview, but one offered last October taught kids to be what Cohen calls a "social chameleon." The class taught code switching, how people change behavior based on social surroundings.

It's a concept that youth of color in her neighborhood grapple with every day. Do they wear a hoodie to a job interview? A hat in the classroom? How much slang should be used in any given

conversation? How do the media portray them?

San Franciscans were treated to a glaring moment of code-switching violation at last year's NFC championship, when the 49ers were defeated by the Seattle Seahawks, whose cornerback Richard Sherman dissed 49ers player Michael Crabtree loudly in a TV interview, shouting, "Well, I'm the best corner in the game! When you try me with a sorry receiver like Crabtree, that's the result you gonna get! Don't you ever talk about me."

The moment drew fire from football fans and commentators nationally; many called Sherman a thug due to his aggressive speech. In interviews later, Sherman equated the "thug" label with a racial epithet.

The message? Men of color have to act and dress within certain boundaries, and young persons especially can have trouble navigating those social boundaries, just or not. Young people of color's clothing and speech styles can often be an impediment to breaching white-dominated power structures, Cohen said.

"If you put that resolution on the table, [Haney] should expand that to teach the other side," she told us. "The code switching class should be part of that resolution."

Haney, for his part, agrees that families should have a say in how



their children dress at school.

"I think it's a fair point," he said.
"The resolution doesn't say schools
must allow hats, it says it should be
up to the school community and
can be up to the school staff."

But in a way, the resolution is pushing back against the need for code switching, and even mentions that the school district should recognize different forms of dress as a part of a community's culture.

The resolution states: "A District-wide, positive, relation-ship-based culture is best supported by contemporary, culturally relevant Dress and Appearance standards with consistent application."

And in San Francisco, as other big cities with pride in their sports team, saying hats are "culturally relevant dress" is an understatement.

Len Kori is a 26-year-old design major at California State University East Bay. But first and foremost, he is a San Francisco native, born and raised — he went to Thurgood Marshall High School, one of the schools affected by the resolution on hats.

He remembers the ban on hats well, which makes sense since Kori owns more than 200 of them, most bearing that unbeatable abbreviation: SF.

"You'd be surprised how deep the philosophy of collecting caps goes, as far as why people collect what they collect," he told us. "My



collection is solely based on who I am, and how important for me it is to acknowledge my roots," Kori told the Guardian.

Hats defined his identity as a San Franciscan since he was a youngster, and as an adult he channeled his passions into designing hats himself.

One has the peninsula of the city dead center on the front of the cap, half the city aqua blue and the other half a gold dusky land mass. It reads "Bay Era," a play off of the name of the popular New Era hats. Reflecting a love of city sports, some of his designs hearken back to San Francisco's original baseball team, the Seals, sporting the original 1903 team colors of blue and white.

He's happy to see the hat ban lifted because he feels "it's important for kids to be able to express themselves." Hats expressing city pride have long been a part of urban San Francisco culture, he said, but they are especially important now.

With so many displaced in the city's housing crisis, there are too few of his former schoolmates around anymore. It makes the need to declare his love of San Francisco through hats especially poignant.

"It's just really sad to see so many of my friends who have gone and left elsewhere," Kori said. "I take pride in my city." SFBG



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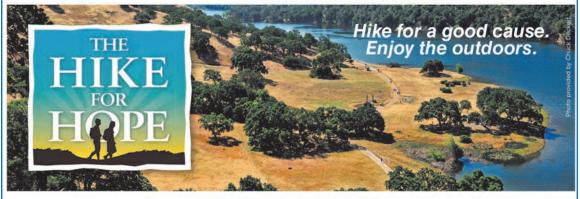
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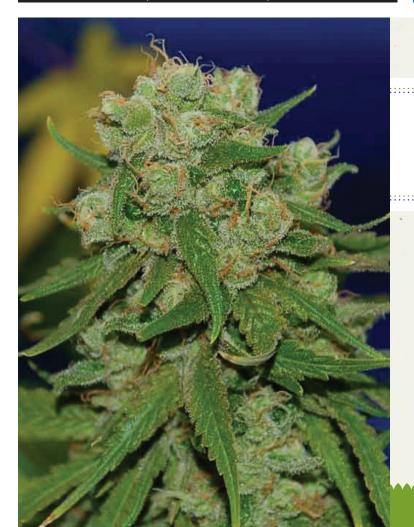














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#### **NEWS BRIEFS**

#### MASSAGE THERAPISTS HOPE FOR A HAPPY ENDING

The California Massage Therapy Council, a statewide body that licenses massage practitioners, may expire at the end of this year unless extended by the California Legislature. Some anti-prostitution crusaders say reverting to local control will make it easier to shut down covert brothels, but the practitioners fear a return to the bad old days, when stigmas and stereotypes overcomplicated their lives.

On one side of the debate are the massage therapists, who say that the council protects them from unfair discrimination, replaces a patchwork of local ordinances, and provides a greater level of respectability to their profession. However, city officials, police departments, and powerful groups such as the League of California Cities argue that the CAMTC makes it easier for illicit massage parlors to get away with prostitution and human trafficking.

"I receive complaints from neighbors all the time about certain establishments," said Sup. Katy Tang about her supervisorial district in San Francisco's Sunset District. "We can inspect, but we have no ability to enforce any of our regulations. If there are any penalties, we can't enforce them."

Tang's frustration stems from Senate Bill 731, legislation that was signed into law in 2008. That bill created the CAMTC, a nonprofit organization that has the authority to certify massage practitioners and therapists in California. Prior to the creation of this body, each city and county enacted its own certification procedures, leading to a messy patchwork of rules all over the state.

Before the CAMTC, "there were 550 different kinds of regulations from city to city," said Ahmos Netanel, CEO of the organization. "Within a radius of one mile, you can have a situation where different cities have their own standards. One city may require no training, and another right next door may require 1,000 hours."

A massage provider working in California pre-2009 not only had to be savvy with the medley of laws, but also needed to purchase expensive licenses for each city he or she planned to practice in. The CAMTC creates a universal — though voluntary — system, where licensed practitioners can travel and work freely around the state.

The contentious part of the law comes from the protection that

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it offers to licensed practitioners. Any establishment that employs all CAMTC-certified massage providers is exempt from city ordinances that target massage businesses. Law enforcement agencies claim that these restrictions impede their ability to crack down on illegal parlors, but the massage therapists say that they are necessary to fight off discriminatory laws.

Some of these regulations targeted entire establishments, such as zoning rules that forced all massage businesses into run-down or dangerous parts of town, with the assumption that they were brothels. Massage providers argued that this was neither fair nor safe for, say, a 75-year-old woman seeking out massage for arthritis, or a soon-to-be mom trying to obtain a pre-natal massage.

Currently, San Francisco has its own certification program that is regulated by the Department of Public Health. To practice massage in the city, the provider must have a license from either the city or the CAMTC. However, only those who have the state CAMTC license can legally call themselves a "licensed massage" therapist or practitioner.

Tang has been one of the most outspoken critics of the CAMTC in San Francisco, urging the Legislature to let the body expire at the end of the year.

"I wouldn't say that I'm against [the CAMTC], but there are structural flaws in how it was designed," Tang said. "It was created for good reasons, since there were so many jurisdictions and they wanted to standardize it and create a cohesive process. But there are jurisdictions like San Francisco where we have our own robust process."

The number of massage establishments has surged since the adoption of the CAMTC, which critics use as evidence for a growing number of

illicit parlors. But Netanel said his group's worked to prevent prostitutes from getting licensed in the first place. Out of over 63,000 applicants, Netanel said, the group has never certified a single person who has been convicted of illicit activities. It also utilizes an online complaint form to report questionable behavior, and responds to all complaints within 24 hours.

"Even with those who criticize [the CAMTC], we share the same goals," Netanel said. "We want a safe, healthy, and reliable certification process, so consumers can trust their therapists. (Brian McMahon)

#### **HOT MAIL**

Last week's Bay Guardian featured a cover story on homelessness in San Francisco ("San Francisco's untouchables"), including communications between local residents and the city's Homeless Outreach Team, which we obtained in a public records request. So we thought we'd share a few message from the more than 100 we received.

"I don't know where to begin," one resident wrote. "I feel between mad, disgusted, and frustrated. This homeless encampment keeps growing. ... The city has put up wire fencing only to be cut through by the homeless. ... It is within 100 yards of my \$1.2M condo."

Another said: "Something is deeply wrong with San Francisco policy. Cultivating the Bohemian San Francisco style is nice but ... it is as if we were in a deteriorated undeveloped country. We live in downtown San Francisco, not in the favelas, which is what it feels like."

Still another complainant wrote: "Bags distributors are installed in the parks in order to help dog lovers

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clean up after their dogs, which is completely normal, but nothing is done for all the human beings who stroll, do drugs, eat, sleep, urinate, defecate and so on, on the sidewalks."

Sometimes these complaints result in HOT visits to homeless encampments. But the emails suggest that while the HOT does approach homeless folks to try and persuade them to access services or go to a shelter, the service workers don't always have full services to direct them to if the homeless individuals agree to do so.

Psychiatric social worker Jason Albertson, who is part of the HOT, explained this problem in an email sent in mid-January. His email noted that the HOT had encountered some homeless people in the vicinity of Harriet Alley and Manolo Draves Park, in response to a neighbor's urging.

They're "primarily in transit, meaning that they camp in different places each night and are not regulars," he explained. "So far, nobody has wanted to enter into shelter or discuss other access to treatment or services." But even if they had, he said, there wouldn't be too many options for moving forward with recovery.

"At this time, our case management support is limited with identified clients waiting," he wrote. "So capacity for full service is limited." (Rebecca Bowe)

#### WHITHER **GOOGLE BUSES**

As the Board of Supervisors prepared for an April 1 hearing to consider an environmental appeal of the San Francisco Municipal Transportation Agency's program for regulating Google buses and other private shuttles to the Silicon Valley, which charges them one dollar per stop, both sides marshaled their troops.

The pro-business Bay Area Council released a poll of San Franciscans claiming that most of us love tech, we're totally cool with the Google buses, and we care more about job creation than the cost of living. The group wrote: "Despite what it may look like from recent media coverage, a majority of voters have a positive opinion of the shuttle buses and support allowing buses to use Muni stops."

SF.citi, an alliance of San Francisco tech companies, touted the poll as it sent out an email blast that reads like a call to arms: "Divisive shuttle opponents are now suing the City to challenge this pilot program before it has the chance to get off the ground. We need YOU to tell the Board of Supervisors in person that you want them reject this lawsuit and let the pilot program go forward."

Progressive activists countered in a similar tone: "Please join us to support the appeal and to tell the city to hold Big Tech accountable for the actual impact they have on our communities and neighborhoods."

The hearing was scheduled after Guardian press time, so check www. sfbg.com/politics to find out what happened. (Joe Fitzgerald Rodriguez)

## RISE UP

#### **WEDNESDAY 2**

#### ANTI-EVICTION MARCH

24th and Mission BART Station, SF, evictionfreesf.org. 11:30am, free. Eviction Free San Francisco will lead "a spirited lunchtime march and picket" to the Mission offices of Vanguard Properties, in response to an Ellis Act eviction that has been filed against longtime tenant Benito Santiago, a Duboce Triangle resident who was born and raised in San Francisco.

#### **THURSDAY 3**

#### **PUBLIC MEETING ON TECH SHUTTLE PLAN**

City Hall, 1 Dr Carlton B Goodlett, SF. 3pm, free. The San Francisco Board of Supervisors will vote on a controversial pilot program that will allow private shuttles, such as Google buses, to use Munibus stops for a fee of \$1 per stop per day. The program, approved by the San Francisco Metropolitan Transportation Agency in January, has been appealed on the grounds that it should undergo a full environmental review under the California Environmental Quality Act. The board will vote on whether the appeal should move forward.

#### FRIDAY 4

#### IMPACT

Laney College, 900 Fallon, Oakl. www.destinyarts.org. 7:30pm, \$20. This is the opening night of IMPACT, a full-length work featuring a cast of 42 talented youth ages 9 to 18 performing a com bination of hip-hop, modern and aerial dance, theater, spoken word, rap and song. This group has chosen to take a stand around issues that have powerful impact on themselves, their communities, and their world: environmental destruction, unhealthy food and water, negative attitudes about their bodies, and violence of all kinds.

#### TALK: ROBOTS AND NEW MEDIA

Banatao Auditorium, Sutardja Dai Hall, UC Berkeley. 2594 Hearst, Berk. robotsandnew media.com. 9am-5pm, free. The Center for New Media at UC Berkeley will host this daylong symposium to explore "a new range of more social, personal, expressive, nurturing, and emotional robotic platforms and applications." Featuring talks by philosopher Hubert Dreyfus of UC Berkeley, Mark Pauline of Survival Research Labs, UC Berkeley robotics professor Ken Goldberg and more.

#### **SATURDAY 5**

#### SF LGBT CENTER'S ANNUAL SOIREE

City View at Metreon, 135 4th St, SF. tinyurl.com/ Igbtsoiree. 6:30-8pm VIP reception; party admission 8pm-midnight; \$150 or \$95 respectively. Come out in support of San Francisco's Lesbian Gav Bisexual Transgender (LGBT) Community Center, which offers free services like career counseling, job fairs, social activities, mentorships, youth meals, daycare and a space for LGBT people to organize and secure equal rights. With a hosted bar, gourmet morsels, silent auction, music, dancing and live entertainment it promises to be a fancy affair.

#### SUNDAY 6

#### **ENDING SOLITARY CONFINEMENT**

Berkeley Fellowship of Unitarian Universalists' Hall, 1924 Bonita, Berk. www.bfuu.org. 2pm, \$5-10 suggested donation, no one turned away for lack of funds. Laura Magnani of the American Friends Service Committee will be speaking on Solitary Confinement in California prisons, and what we can do to work to abolish it or promote its more limited use. She will be joined by Marie Levin, sister of a prisoner who has organized and participated in prisoner hunger strikes in the past few years. SFBG



## FOOD + DRINK







FROM LEFT: A CLASSIC MARGHERITA AT IL CASARO; COCHON DE LAIT PO'BOY AT HIGH COTTON KITCHEN

## Where to eat right now

BY MARCIA GAGLIARDI culture@sfbg.com

TABLEHOPPING If we were finance people, we'd say Q1 of 2014 was a hella strong start to the year. But since we're food people, we're just going to hook you up with our version of a PowerPoint slideshow of all the latest openings, hot spots, and new dish faves. Please, leave your Google Glass at home, turn off your iPhone flash when taking food pics for Instagram, and just dig in.



Any of you SF old-timers will remember how nuts it was when Blowfish and Tokyo Go Go opened in the city. Yeah, both those places were bonkers. Well, the new incarnation of ICHI Sushi and NI Bar (3282 Mission, SF. www. ichisushi.com) in Bernal is registering on the same Richter scale, with hip-hop blasting, hour-plus waits at the sushi bar — on a Tuesday! — and crazy-delicious izakaya dishes, like miso asari clams (you will want to drink the entire bowl of porky and garlicky broth, trust) and ICHI's famed yuzu-fried chicken wings. Why have spinach gomae when you can have asparagus gomae? Exactly. And deep-fried ocean trout in dashi is the best of both worlds: beautiful sushi-grade fish with a homey and belly-filling presentation. Be sure to try the

ICHIBIER, a partnership with local brewer Almanac: It's a shiso-yuzu ale that's built for lather,

#### YOU HAVE TO BE HOT TO WORK HERE

rinse, repeat.

Well, that's not exactly true, but it sure seems that way at the new Valencia Street digs of **Loló** (974 Valencia, SF, www.lolosf.com). When you're not busy ogling the darling servers, the caliente bartenders making you mezcal-y cocktails, or the cute clientele, the menu will also be winking at you with sabrosito dishes like fried-in-panko avocado tacos (you gotta get 'em!), smoky and juicy gorditas with mezcal barbecue beef, and the tuna tacon with seared albacore and a shellfish aioli. Ay, papi. The megawatt

interior provides all kinds of color therapy — you'll definitely leave even happier than you were when you arrived, for a multitude of

#### THE NEXT GREAT **HAWT BRUNCH**

Have you hit Verbena (2323 Polk, SF. www.verbenarestaurant.com) yet on Russian Hill? Maybe the new brunch launching the weekend of April 5 is what's going to get you to come visit. What,

vou don't like the sound of sourdough pancakes with maple butter, biscuits and herb sausage gravy with pepper vinegar, and poached eggs with braised duck ragout with peas and their leaves — plus excellent craft cocktails, handsome dining room decor, and an appealing wine list? Really, you ought to experience the flavor-packed vittles from chef Sean Baker, also of beloved Gather in Berkeley.

#### IT'S OK TO DRINK YOUR DINNER (BUT REALLY, YOU SHOULD EAT SOMETHING, TOO)

You may be inspired to simply hit the sauce once you look over the thirst-inducing drink lists at Trou Normand (140 New Montgomery, SF. www.trounormandsf.com) and The Coachman (1148 Mission, SF. www.coachmansf.com), both new joints in SoMa with exceptional cocktail pedigrees. But that

#### **MEAT-SEEKERS, HUNT THESE DOWN**

Not like we're trying to exclude vegetarians here, but here are five meaty dishes that really have us sharpening our canines.

- There is some very special fried chicken and waffle (two-piece plus side, \$9.25) action for brunch — and that's all-day brunch during the weekend, people! — at soul food respite Little Skillet's expansion into the kitchen at Victory Hall & Parlor (330 Ritch, SF. www.victoryhallsf.com). Cocktails too. Fun.
- The \$6.95 El Frijolazo hot dog at Los Shucos Latin Hot Dogs (3224 1/2 22nd St, www.losshucos.com) is gonna be your next bad habit. A toasty bun comes with a bacon-wrapped frank, refried beans, smashed avocado, mayo, imported salsa chapina (a green sauce from Guatemala), and queso fresco. WHAT?! Ridiculous!
- The \$8 house-made chorizo burger with a runny fried egg, oh you know it — at New Central Café (301 S. Van Ness, SF. 722-0601) is great for breakfast, lunch, brunch, whenever. Plus it comes with sautéed kale, roasted squash, and cilantro mayo, and you get sweet potato fries. Sweet.
  - The \$9 cochon de lait po'boy at High Cotton Kitchen (pic-



tured) thrills at Second Act Marketplace (1727 Haight, SF. www.secondactsf. com). Juicy, mustardy, drippy, messy as hell. And made by a legit New Orleans native, which means it's big enough to share. (Really, you should.)

• The \$5 bacon Twix at Pinkie's Bakery (1196 Folsom, SF. www. pinkiesbakery.com) is also on this list. I was lucky to work with owner Cheryl Burr on this custom-treat twist for a special promotion, and now she's offering these bad boys for sale. Dare we say they're better than the original? We dare! (Marcia Gagliardi)

would be a mistake, because you would miss the beef tartare topped fried smelt at The Coachman, or the charcuterie plate and the honking pork chop at Trou Normand. You can still down a whiskey-laced Calvados cocktail at Trou, or let ye olde Coachman's barkeeps fix you up a proper

Sherry Cobbler or three. Just do it all. More is more. sfbg

Marcia Gagliardi is the founder of the weekly tablehopper e-column: Subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper. CONTINUES ON PAGE 18 >>

#### PIZZA! PIZZA! PIZZA! OH, AND PIZZA.

Just because our city likes to prove that you can never have enough pizza, here are four more pizza outposts for you, starting with another place for a legit Neapolitanstyle pizza: Il Casaro (348 Columbus, SF. www.ilcasarosf.com), pictured. Since casaro means "cheesemaker," you should dive into the raspa dura, a cheese shaved off its wheel and served in a cone. Plus there's house-made fior di latte mozzarella, pure heaven. Looking for something new to North Beach? Try the panuozzo, a pizza



dough sandwich. Sounds good, huh! Pizza lovers are making the pilgrimage to La Lengua to sink their choppers

into the pies by Jeff Krupman at PizzaHacker (3299 Mission. SF. www.thepizzahacker.com). A good place to start? The Yo Vinny (marinated onions, Mama Lil's pickled goat horn peppers, 4505 hot Italian sausage, tomato sauce, mozzarella). The arugula pie with lemon, chile paste, and garlic is also big on flavor. Grab a seat and share a slice with some strangers at indoor picnic tables.

Drink beer. Good times.

Another quest-worthy pie can be found in Dogpatch at Long Bridge Pizza Company

(2347 Third St, SF. www.longbridgepizza. com), whose pizzas are a little bit New York and a little bit Neapolitan in style. Pile on the toppings with a Loading Dock, or go tomato-less with a White Pie. Small or large — wait, scratch that, isn't the answer always large?

The Mission has a new slice shop, and it's definitely not one of those nasty places you so often find around town claiming to be the best. (Like, the best of the worst at 1am, maybe.) Anyway, swing by The **Pizza Shop** (3104 24th St, SF. 824-1840) for a \$4 slice or \$19 whole pie. Thin crust, yes! Check out the white spinach. Be impressed. And bring your cash. (Marcia Gagliardi)

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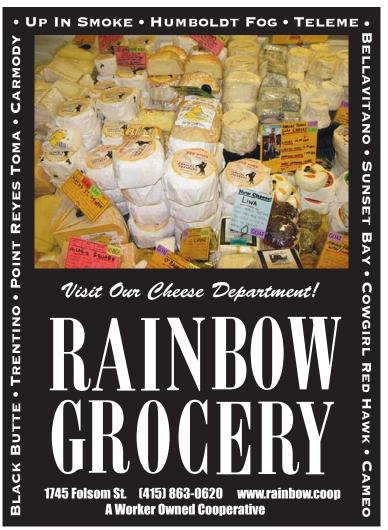
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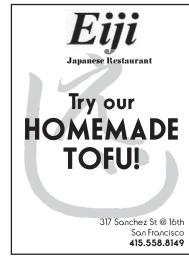
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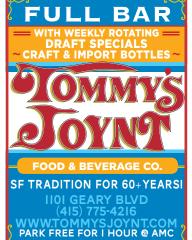
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YUM YAI SALAD AT KIN KHAO

PHOTO BY TABLEHOPPER

WHERE TO EAT NOW

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#### THE LATE-NIGHT BERMUDA TRIANGLE

We often complain that San Francisco shuts down too early — but, in fact, we're the ones who can't stay up. So many restaurants open with the noble intention of wanting to feed us late into the night. But six weeks after opening and seeing too many empty tables at midnight, well, they start rolling back the kitchen hours to 10pm. Unless. We. Support. Them. So here are three new spots serving up post-midnight snacks. Do your civic duty and hit them up after bar time. (And hey, if you're a night owl, you should download my app, Tablehopper's Top Late-Night Eats, ya heard?)

#### SHE'S A VERY KIN KHAO GIRL

Pim Techamuanvivit's **Kin Khao** (55 Cyril Magnin, SF. www.kinkhao.com) is a unique Thai place in the city — how often do you get Devil's Gulch Ranch rabbit in your handmade green curry? But it also boats late-night bites, 11pm-1am, and a full bar, with a cocktail list created by the Bon Vivants. Try the Thai chili-spiced Priew Wan Sour or the mezcal-kicked Kafe Mao if you need a little boost. Don't miss the pretty hot wings, the kua kling ribs (fried pork ribs in a dark and spicy dry rub, you do the math), Dungeness crab rice noodles that will make you give up pad Thai forever, and the beautiful yum yai salad with tempura asparagus and chili jam. Bonus tip: the restaurant is just blocks from ACT, making it a perfect pre- and post-theater stop — go see Venus in Fur, right now.

#### **HIGH LIFE**

It's not like we ever get tired of the late-night hours of our beloved Zuni, but just a few blocks down Market Street is Alta CA (1420 Market, SF. www.altaca.co), a new-ish NorCal bistro from the Daniel Patterson Group. It opened in December, with a kitchen serving until 1am. Chef de cuisine Yoni Levy's house-made bialy and pastrami, a mighty-fine burger, and the much-lauded cracked wheat porridge with mushrooms are as awesome at 11:30pm as they are at lunch, when you'll probably have some Twitter folks (the HQ is kitty corner) and City Hall types filling the room. Late night draws more of an industry crowd (der). It's a handsome space with a horseshoe bar, where you can get your craft cocktail on too. Winos, you'll be happy here as well.

#### **CIRCLE GETS A SQUARE**

North Beach is usually where the wheels come off the proverbial party bus. (Girls! Girls! Girls! Drinks! Drinks!) Fortunately, there are a number of tasty places that can catch you before you fall (Comstock Saloon and Golden Boy Pizza, I'm looking at you). But there's a brand-new kid on Washington Square, appropriately called The Square (1707 Powell, SF. www. thesquaresf.com), with a bit of a pedigree: The owners are behind lauded Sons and Daughters. Unlike that upscale restaurant, this lovely spot is less about tweezer food and more about shareable, satisfying fare, like gougères, steak tartare, an aged cheddar cheeseburger, and some large-format feasting: whole roasted crab and guinea hen, a delectable rack of ribs. Manly! Cocktails, check. All until 1am Wed—Sun. (Marcia Gagliardi)

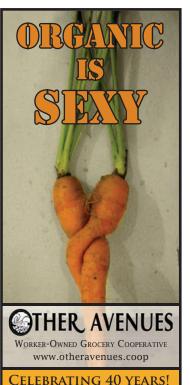


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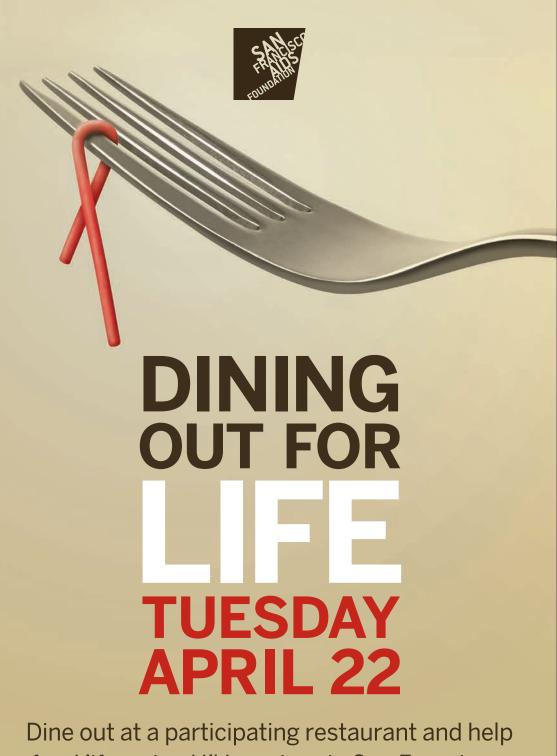












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LI PO If you would like your mind erased with a raucous, fun-loving Chinatown crowd, order the magical Chinese Mai Tai here and hold on for dear life. 916 Grant, SF. www.lipolounge.com

MARTUNI'S Show tunes martinis = Martuni's, and you'll be singing your heart out at the piano with a jovial crowd of musical-lovers after a couple dirty ones, guaranteed. 4 Valencia, SF. martunis.

11



CAFE FLORE

Mornings on Flore's

spacious patio are a

sphere, brimming with gorgeous people, of

course. 2298 Market,

SF. www.

com

quiet, sunny Castro treat — any kind of margarita you want in a European atmo-BUENA VISTA CAFÉ Was the contem porary Irish Coffee
really invented here in
1952? Who cares, this is
the perfect time to down a
couple delicious ones before the Fisherman's Wharf tourists rush in. 2765 Hyde, SF.

**BEACH CHALET** www.the Nothing beats a refreshing peach Bellini after your morning run along Ocean Beach (or to steel you for a day of sightseeing with guests). You can get these by the pitcher here! 1000 Great Highway, SF. www.beachchalet.com

NOON

12

THE RAMP Huge, killer Bloody

Marys and a heaping plate of fried calamari on the waterfront - that's how to welcome in the afternoon, especially if you're on your way to a ballgame. 855 Terry Francois Blvd, SF. www.theramp

MAR restaurant.com

Perfectly made Peruvian Pisco sours, sipped by the seaside - well bayside - please. If you're feeling especially adult, dive into a tangy, whiskey-like capitan cocktail Pier 1.5, Embarcadero, SF. www.lamarsf.com

**MID** NIGHT

NIHON WHISKEY LOUNGE Slip out of the club and into something silky and sophisticated at this beautiful Japanese hot spot. Great for especially when sipping a smoky Bunnahabbain Toiteach. 1779 Folsom, SF.

500 CLUB Drink in some true old school Mission atmosphere--we'regonna recommend sticking with Fernet shots and Trumer back here, since by this point your taste buds are shot. 500 Guerrero, SF. www.500clubsf.

SIDEWALK SALE Our fascistic 2am closing time? It's 3am, really, if you count the socializing crowds cast out on the sidewalk, flasks flashing. Locally bottled Cyrus Noble bourbon is really good from a flask. WILD SIDE WEST

The sun gods are usually on your side, whisking away the Bernal Heights clouds and allowing you an afternoon basking on the

patio here with a tall glass of cider. 424 Cortland SF www.wildsidewest.com

3

TOSCA

9

Cocktail time with classic, date-friendly flair: The recently rejuvenated North Beach fave car still make a fat lady sing with a sharp Casino Bar Negroni

10

VIRGIL'S

**SEA ROOM** 

Get naughtical

at the hippest recent

crowd, and drinks

named after

beloved locals like

the slinky,

vodka-licious

Vicki Marlene.

3152 Mission, SF. www.virgilssf.com

addition to the bar scene, with

a cute patio, Mission-scruffy

1919 or fruity Zamboanga 242 Columbus Ave. SF. www.toscacafesf.com

**BECHELLI'S FLOWER MARKET CAFÉ** 

cafe com

A well-kept secret: the Flower Market Fizz, with orange juice, gin, and egg whites, is one of the best wake up calls around. Nice breakfast to, if you're into that. 698 Brannan, SF. www.flowermarket

> Budweiser for breakfast? Hey, you've come this far. Sink deep into the couches of this proud, GINO AND CARLO dimly lit Nob Hill dive, and clink cans with your fellow shots! This North Beach "morning people." 998 Sutter, SF. classic — since 1942 — sports good old-fashioned Italian moxie, a ton of tipsy Beat history, and strong enough pours to wake you right up. 548 Green, SF.

THE AFTER PARTY "Back to mine" shouts the lucky lady with accommodating neighbors, and off you go. Don't settle for Smirnoff-chugging: our own Hangar One vodka, made from grapes, will win the night.

THE AFTER-AFTER PARTY Nothing is better

(or more romantic) than a bottle of Roederer THE MORNING CAP Estate brut downed between swingset rides at Alamo Slip on those shades as the Square Park — watch you don't get a tick-et, though. sun slips up — it's time for a fizzy pick-me-up. Some . Alameda-made St. George gin with a splash of sparkling grapefruit

the crush: 31 taps of delicious California brews — try

Altamont's Scarcity IIIPA for a quick buzz — and a

singles scene that will keep you busy into the

will get you up and at 'em.

HOPWATER

Dash to this

too-cool spot right

after work to beat

night, 850 Bush, SF

www.hopwatersf.com

Wednesday-Sunday, grab a glass of Hacker-Pschorr,

Schneider Weisse, or Almdudler and enjoy a (hopefully) sunny Hayes Valley late afternoon

RIFRGARTEN

Sometimes. there's even 424 Octavia. www.biergartensf.com

TOP OF THE MARK

Perch atop the Mark Hopkins hotel for a perfectly made Cosmopolitan

– sip it slow (it's \$14) and enjoy a near-panoramic view of San Francisco as the sun sets. 999 California, SF. www.topofthemark.com



www.ginoandcarlo.com

HI TOPS This surpris-

ingly diverse gay sports bar in the Castro boasts the city's yummiest Michelada, the "Big Unit" tequila cocktail, awesome vintage décor, and 25-cent buffalo wings on Mondays. 2247 Market, SF. www.hitopssf.com YIELD

Nothing better in the late afternoon than a great glass of sustainable vino — say, an Urban Legend pinot and a little downtime with charm at this

Dogpatch wine bar. 2490 Third St, SF.



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ARTS + CULTURE

FILM

CLASSIFIEDS

# Tapping back

BY STUART SCHUFFMAN, AKA BROKE-ASS STUART

culture@sfbg.com

THE WEEKNIGHTER Sometimes I wish I could become unstuck in time — you know, in a Vonnegutian sense — and pop back into my own body at different times of my life. I'd love to once again see and feel who I was when I first visited the Gold Cane (1569 Haight, SF. 415-626-1112), back when I was 21, back when I was new to San Francisco, back when San Francisco was, well, different than it is now. They say Virginia is for lovers. Back then San Francisco was for freaks and weirdos. And I felt like I was both.

If I could pop into my own

body that night when I was first visiting the Gold Cane, it would be 2002 and I'd be 21. My bed at the time was an air mattress and I slept in a living room that I shared with my friend Mani in

a two-bedroom flat at Haight and Central. My hair was three different colors, my pants hung to my ass, and I wore an absurdly long hemp belt that dangled past my knees.

Walking in that night, I saw a barroom split in half: The right side was where the bar was and the left was full of tables. Beer signs and Giants paraphernalia littered the walls, as did old photos and art. Some mean fucker was running the pool table in the back and drunk people were doing drunk people things. It was perfect, and is pretty much exactly the same way today.

That night I met a pretty blond girl whose name I'll never remember. We flirted for awhile, and I got her number, and when I left I imaged





myself and the pretty blond girl having a sweet summer fling and her letting me sometimes use her Internet to check my email. The place I was staying didn't have Internet, and in 2002 Wi-Fi didn't exist. I never ended up seeing the pretty blond girl again because the next week I met my first love on the 71 bus.

If I could become unstuck in time I'd pop back into myself on the twentysomething-ish time I visited the Gold Cane. It was my first SantaCon and I'd turned 29 the night before. I'd somehow managed to lose everyone in my group and met some new friends at The Page. We got some

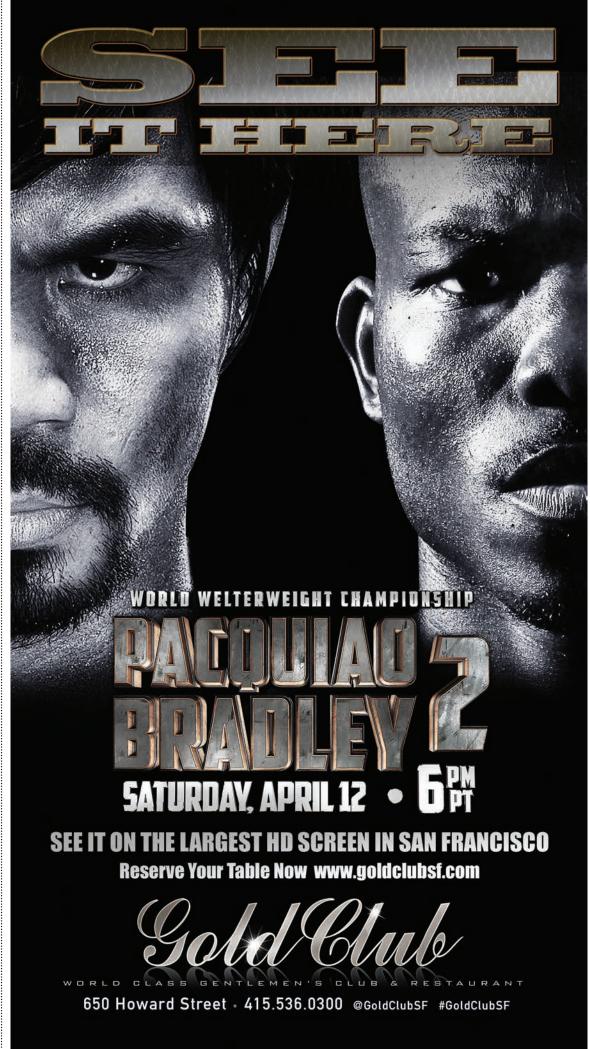
food at The Little Chihuahua and then meandered up to the Gold Cane because it felt like the right thing to do. Walking in that night I saw an Irishman with white hair behind the bar, a jukebox

playing impeccable tunes, and drunk people doing drunk people things. It was perfect and is pretty much exactly the same way today.

That night I met a pretty brown-haired girl. We drank and talked and laughed and spilled shit all over our Santa costumes. San Francisco was still full of freak and weirdos and we were of that ilk. The pretty brown-haired girl and I hit it off, but I had a girlfriend so I smartly dipped before I did something stupid. I'm not gonna say that being drunk in the Gold Cane makes you do stupid things, but it certainly doesn't stop you from doing them either.

I dream about time travel a lot, both throughout the centuries and throughout my own life. If I'm time traveling within the Gold Cane I can do both, considering the bar has been around since 1926. I know the Gold Cane has some really cool history but I'm always too drunk to find out what it is, so I just tell my own stories instead. SFBG

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at BrokeAssStuart.com



## THE SELECTOR









## A STRICT REGIMEN OF PRINCE COVERS

#### WEDNESDAY/2

## WTF, SF? FROM GOLDRUSHERS TO GLASSHOLES"

Considering the sudden preponderance of fascinating panel talks concerning the state of San Francisco, it is safe to say that the dialogue between newcomers and longtime residents is officially under way. This talk, hosted by inimitable bookstore Green Apple and the charitable San Francisco Elks, promises to be extra kicky. Five big-time local cultural figures and authors — Gary Kamiya (San Francisco Magazine), Rev. Cecil Williams (Glide Memorial Church). Julia Flynn Siler (House of Mondavi), John Law (Burning Man), and Joel Selvin (SF Chronicle) will meet in a town hall format to address the city's shifting identity. Plus, cocktails! And a glimpse inside the gorgeous Elks Lodge No. 3, the "oldest continuously operating lodge in Elkdom." (Marke B.) 6:30pm, \$3 donation requested San Francisco Elks Lodge No. 3 Third Fl., 450 Post, SF

## TURN: RECENT ETHNOGRAPHIC SHORTS"

www.tinyurl.com/wtfsfelks

The Pacific Film Archive wraps up a series mostly dedicated to docu-



mentarian and Harvard professor Ross McElwee with this shorts program featuring other filmmakers from McElwee's Massachusetts stomping grounds. Author Scott MacDonald (American Ethnographic Film and Personal Documentary: The Cambridge Turn) appears in person at this screening of works by Lucien Castaing-Taylor and Stephanie Spray — known for their fest-favorite experimental works — as well as Cambridge veteran Alfred Guzzetti. Also of note is J.P. Sniadecki's Songhua (2007), shot along the banks of China's Songhua River. What begins as an observational document soon begins to intimately

## EMMYLOU HARRIS SEE SATURDAY/5

involve the filmmaker, as his subjects, mostly local vendors, appropriate his presence: "Who will buy a windmill as the American films me?" (Cheryl Eddy)
7pm, \$5.50-\$9.50
Pacific Film Archive
2575 Bancroft, Berk

## THURSDAY/3 Lac bar

#### **6** THE CULT

bampfa.berkeley.edu

Singer Ian Astbury and guitarist Billy Duffy have led British rockers The Cult for three decades now, charging across the Atlantic with songs such as "She Sells Sanctuary," "Sweet Soul Sister," and "Fire Woman." The group returned with its latest album, *Choice of Weapon*, in 2012, and toured around the world last year celebrating its 1987 record *Electric*. Bay Area fans are in for a treat as the band visits the city as



a warm-up for its two slots down south at Coachella later this month. (Sean McCourt) With DJ Omar Perez 8pm, \$45-\$47 The Regency Ballroom 1300 Van Ness, SF www.theregencyballroom.com

#### **6** LADY STARDUST

Lady Stardust, a San Franciscobased David Bowie cover band, is



committing "Rock 'n' Roll Suicide" (aka playing its last show). As a girl-dominated cover band, the group will be performing the entirety of David Bowie's magnum opus, *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*, from start to finish. And for those who wanted to hear Prince and the Revolution's "When Doves Cry" and Heart's "Barracuda" all performed in one set, Purple Heart can satiate that desire — the band plays a strict regimen of Prince

and Heart covers. Also joining for the cover-tastic night is Bones of a Feather, a band with a calling card for doing soul covers. So throw on some glitter and your tallest platforms, and come out for a night of what should be a "Moonage Daydream." (Erin Dage)
With Purple Heart, Bones of a Feather 9pm, \$6
Thee Parkside
1600 17th St, SF
(415) 252-1330
www.theeparkside.com

## THRILLVILLE'S 17TH ANNIVERSARY-FAREWELL BAY AREA SHOW

The rumors are true, Daddy-o: Will "The Thrill" Viharo, well-known to patrons of Oakland's New Parkway Theater (not to mention the original Parkway) for programming the B-movie series "Thrillville Theater," is leaving town. But he's not saying aloha without throwing one last cinematic shindig, highlighted by a screening of his personal fave, the ever-quotable 1957 noir classic The Sweet Smell of Success. Pull up a couch, grab a beer, and toast a true original before he packs up for Seattle — where his wife will be attending grad school, and where he'll be soaking up the rain as inspiration for his own pulp-fiction writing. (Cheryl Eddy)



9:15pm, \$8 New Parkway Theater 474 24th St, Oakl. www.thrillville.net

## **SEXPLORATORIUM AFTER DARK: WEARABLE TECHNOLOGY**

Wearable tech has been a hot topic in recent months, to say the least but don't write off these machines because of one woman's tactless decision to wear her Google gear at a dive bar. The Exploratorium's adults-only event will explore the countless possibilities for how technology can help us mere humans transcend our physical limitations. Think powered exoskeletons and adaptable, 3D-printed prosthetics that could help disabled folks or, you know, RoboCop. And what about LED couture (those awesome glow-in-the-dark and light-up garments worn by ravers and Lady Gaga)? So before we spark up the debate about the world's first tech "hate crime" again, think about what wearable technology could mean for the future — and how it *might* change many people's lives for the better. (Laura B. Childs) 6pm-10pm, \$15 Exploratorium Pier 15 Embarcadero at Green, SF (415) 528-4444

#### FRIDAY/4

www.exploratorium.edu

#### **6** ANGRY SAMOANS

Though old-school California punks the Angry Samoans have been playing for more than 35 years, don't expect that they've matured at all in that long duration of time. Nope, continuing to tour with founding members singer-guitarist "Metal" Mike Saunders and drummer Bill Vockeroth, the band remains purveyors of short, loud bursts of hilariously offensive — yet sing-along-inducing—rock 'n' roll. Come on, you know CONTINUES ON PAGE 23 >>>

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#### FRIDAY/4

CONT>>

you're going to yell out the lyrics to classic tunes such as "Gas Chamber,"



"My Old Man's a Fatso," "You Stupid Asshole," and of course, "They Saved Hitler's Cock." (Sean McCourt) With M Section 9pm, \$10 Thee Parkside

1600 17th St., SF (415) 252-1330 www.theeparkside.com

#### DYING WHILE BLACK AND BROWN

So far the Equal Justice Society hasn't succeeded in abolishing the death penalty in California. But it has formidable forces behind it, and the momentum — at least we all hope — is growing. Two years ago, as a part of its campaign to restore the 14th Amendment to victims of discrimination, including those on death row, it commissioned *Dying While Black and Brown* from choreographer from Zaccho Dance Theater's Joanna Haigood. The piece poetically examines the degrading effect of incarcer-



ation and death row on men of color. You can't miss the work's haunting tearing open of these wounds. The piece works because of the strength of Haigood's sensitive choreography and jazz composer Marcus Shelby's powerful score. (Rita Felciano)

April 4, 8pm; April 5, 2pm, free ZACCHO Studio

1777 Yosemite Ave #330, SF
(415) 822-6744

www.zaccho.org

#### SATURDAY/5

#### **EMMYLOU HARRIS**

Through her 45 years in the music



industry, Emmylou Harris has been hailed as an icon in country, roots, rock, Americana, and the bluegrass revival; she's worked alongside countless others, lending her distinctive voice and incredible musicianship to the likes of Dolly Parton, Roy Orbison, Willie Nelson, Neil Young, and John Denver, to name a few. Decades into her career, her voice is powerfully beautiful, and her songwriting is as strong as its ever been. Harris is a legend, and rightfully so. But hey, don't take it from us. Just let her 13 Grammys do the talking. (Haley Zaremba) With Daniel Lanois, Steven Nistor, and Jim Wilson

8pm, \$42.50 Warfield 982 Market, SF (415) 345-0900 www.thewarfieldtheatre.com

#### **MUNI DIARIES LIVE**

You know the old saying: What happens on Muni stays on Muni. Except for when you see something totally hilarious, sketchy, or gross, which — let's be real, it's Muni — you usually do. That's when you post on Facebook about it, or tell all your co-workers or, if you're the storytelling type, take it to Muni Diaries Live: an evening devoted to the "only in San Francisco" kind of weird-

ness that takes place on your daily commute. This edition's storytellers include Chron pop culture critic Peter Hartlaub, i09 editor-in-chief Annalee Newitz, SF comedy scene favorite Kate Willett, and more. Bring your own Muni story and you'll get entered to win gift certificates from Pizza Hacker, The Tens, and Ike's Place. Bonus: This event is (almost certainly) guaranteed to smell better than the 47-Van Ness. (Emma Silvers) 7pm, \$15

647 Valencia, SF www.munidiaries.com

#### SUNDAY/6

#### **GARY NUMAN**

Gary Numan's success exploded with the release of his 1979 solo record *The Pleasure Principle*, which featured the hit single "Cars." Inspiring untold New Wave, industrial, and goth



#### DUM DUM GIRLS SEE TUESDAY/8

bands with his sound and look over the ensuing years, Numan has been enjoying a resurgence of late, and has found himself on stage as a special guest with groups such as Nine Inch Nails. His latest album, Splinter (Songs From A Broken Mind), came out last October, and finds him further homing in on a darker sound, collaborating with NIN guitarist Robin Finck among others. (Sean McCourt) With Big Black Delta and Roman Remains 8pm, \$29.50 Fillmore 1805 Geary, SF (415) 346-6000 www.thefillmore.com

#### **ODESSERT FIRST!**

Whether your sweet tooth sings to the rhythm of Bow Wow Wow's "I Want Candy." Warrant's "Cherry Pie" or Kelis' "Milkshake," it'll find the perfect date at Project Open Hand's finger-lickin' dessert party. Come with loose pants or carve an extra hole in your belt, because tonight, stuffing your face is not only welcome, it's mandatory. Project Open Hand — a nonprofit that prepares meals for individuals with serious illnesses and disabilities — has brought together a slew of talented dessert chefs for one night only. From the mouthwatering macaroons of Tout Sweet Patisserie, to the French delicacies by Bisou,

to Dynamo's delectable doughnuts, expect a myriad of tasty treats. While the desserts are the main attraction, the event will also serve creative cocktails and fine wines. Burn some calories on the dancefloor before going back for round two, and help support Project Open Hand at the silent auc-



tion; 100 percent of the proceeds benefit the nonprofit. (Laura B. Childs) 5pm, \$85
Four Seasons Hotel San Francisco 757 Market, SF (415) 447-2300
www.openhand.org

#### **TUESDAY/8**

#### **©** DUM DUM GIRLS

The Dum Dum Girls' newest effort, *Too True,* is a bi-coastal record: Frontwoman Dee Dee Penny recently made the big move from LA to New York, but wrote the new record in some sort of in-between space. Not literally. She wasn't in Nebraska, but rather in a haze, shuttling back and forth between coasts, hatching halfsongs into the melodies that make up the strongly New Wave-driven album. "Do you hear Suede?" she asks of her listeners. "Siouxie? Cold-wave Patti? Madonna? Cure? Velvet and Paisley Undergrounds? Stone Roses? Cuz I did." The resulting sound is not derivative, but fresh and grounded in strong melodies. The new material, like the old, promises to shine on stage, with Penny's strong vocals and the rest of the Dum Dums' tight musicianship. (Haley Zaremba) With Blouse, Some Ember

8pm, \$18 The Independent 628 Divisadero, SF (415) 771-1421 www.theindepender

 $www.the independents f.com \ \textbf{sfbg}$ 

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone

OPINION NEWS FOOD + DRINK THE SELECTOR MUSIC ARTS + CULTURE FILM CLASSIFIEDS APRIL 2 - 8, 2014 / SFBG.COM 23

## MUSIC 🗬 🌋













#### CLOCKWISE FROM LEFT: EVERYONE IS DIRTY; WICKED MERCIES; THE SHE'S

EVERYONE IS DIRTY PHOTO BY KELLY PATRICK DUGAN: WICKED MERCIES PHOTO COURTESY OF THE BAND: THE SHE'S PHOTO BY MATTHEW REAMER

BY EMMA SILVERS

esilvers@sfbg.com

**LEFT OF THE DIAL** Setting aside the darkly ear-wormy melodies, haunting vocals, and refreshingly crisp grunge-pop that goes into Everyone Is Dirty's sound, it's singer Sivan Gur-Arieh's violin — slicing sweetly above the chaos of a final chorus, adding a heightened sense of gothic romance to a bridge that sets the Oakland art-rock quartet apart from the current fuzzy, grungey masses.

Good thing Gur-Arieh's come to peace with the fact that she plays it.

"I've had a love-hate relationship with my violin since I was a kid," says the singer, an Oakland native whose father taught her play when she was in elementary school. "I mean, growing up, you don't always want to be staying home standing in front of a music stand, playing scales for two hours at a time. I've definitely put my violin under the bed and not played it... but it always came back out.

"I'm at a point where I realize it's a tool, and it's a tool I know how to use, and you don't always get to choose that," she says, earnestly, like someone speaking about a handicap. "Now, I'm just at, I play the violin. Whether it's a nerdy instrument or not, I do it and it's a part of me."

It's also a big part of the band's charisma, an invitingness coming through music that technically should feel cold — sure, Gur-Arieh's distinctive whisper-wail would be at home providing the soundtrack to an artsy vampire flick, but you also trust her, and the weirdness, in the same way you trust the Pixies' or Sonic Youth's weirdness: it doesn't seem to be an affectation.

Then there's a very '90s sensibility about pop's borders, reminiscent of SF's own Imperial Teen, maybe Sleater-Kinney, and I want to say a more jagged Veruca Salt, but maybe I'm just ridiculously excited that they're reuniting so I'm hearing them everywhere. Regardless: Add in psyched-out guitar riffs from Christopher Daddio, a super warm, strong rhythm section courtesy of Tony Sales on drums and Tyler English on bass, and you start to understand why the four-piece, at just a year and a few months old, has earned serious devotees around the Bay Area as well as highly cov-







## Sweet, psyched-out, and dirty

Oakland's violin-wielding Everyone Is Dirty on the band's first full-length. Plus: Wicked Mercies and The She's

eted free studio time at Different Fur via Converse's Rubber Tracks pop-up — all before releasing a full-length record.

That's in the works, Gur-Arieh assures me. This January marked the band's one-year anniversary (its first show as a four-piece rocked Cafe Du Nord, sigh) and another major milestone: It signed with Breakup Records, the husband-and-wife-run label, formerly out of Oakland (now out of Portland but with a heavy bias toward bands from the former hometown); the label will be producing EID's first full-length at the end of May.

In the meantime, the band has been releasing teasers of what we can expect, like "California" — a full psych-rock sprint that gets undeniably reminiscent of the Dead Kennedys' "California Uber Alles" in its chorus, when the layers of sci-fi guitar drop out for Gur-Arieh to admonish "California, put your pants on/ you've had too much to drink." Members just rerecorded that one for the full-length, at Daddio's home studio, where they do most of their recording. "He's an engineer, and he's a perfectionist," says the singer. "The fact that he's able to make everything sound so

good just using mic placement... it's incredible to me." On "Mama, No!!!" things take a turn for the Nirvana-esque, though the band keeps it dynamic by playing expertly with contrasts — the sing-song of Gur-Arieh's voice with unrestrained drum crashes, the urgent peal of violin over fuzzed-out guitar.

She and Daddio, who met when Gur-Arieh was in film school in Chicago and New York (he did sound design for her thesis film), share primary songwriting duties; when the singer moved back to the Bay Area, they started seeking out the band's rhythm section. Film still plays a big part in how the singer thinks about music, she says. "I make our videos for the most part," she says. "They're very connected to me. I've always been a musician, but I've also always been painting, writing poetry...film is kind of an extension of music, to me."

Everyone Is Dirty will be sharing a bill on April 5 with a pair of similarly dramatic, cinematic, female-fronted bands: Rich Girls, the new(ish) gothy garage project from Luisa Black (formerly of The Blacks) opens, and Happy Fangs, whose contrasting male-female vocal dynamic, courtesy of Rebecca Bortman and Mike Cobra, has just been supplemented by the addition of Sacramento drummer Jess Gowrie. It's the kind of lineup that has the potential to kick your ass, then wrap it up and hand it back to you with a sweet smile as an experimental art project. I mean this in an entirely positive way.

"I've been really into this violin player from Chicago named Leroy Jenkins lately," says Gur-Arieh, when asked what she's been listening to. "If you look him up on YouTube, his playing was so weird and messy and imperfect, and that's super inspirational to me. That's unique especially for violin players, because they tend to be so focused on perfection, on playing other peoples' music perfectly, and he was an emotional player — not afraid to make the violin sound piercing," she says, "and dirty."

Happy Fangs w/ Everyone Is Dirty and Rich Girls

Sat/5, 8pm, \$10. Bottom of the Hill, 1233 17th St, SF. www.bottomofthehill.com

#### **WICKED MERCIES**

While we're riding high on the female-fronted band kick, a few other kick-ass ladies to look out for this month:

Given the current classic funk-

soul revival — see Sharon Jones' sold-out stint at the Fillmore last week — there's just no good reason why Wicked Mercies hasn't blown up yet. Fronted by three seriously talented female vocalists, with a brass section that culls from the best of the oldschool San Francisco soul scene, the band — which bills itself as "working class talent" that brings "the sound of San Francisco street soul to the people" — has been a dance party-starting staple at funk-friendly venues like the Boom Boom Room for a few years now, so there's little doubt that a room as small as Amnesia is going to get sweaty very quickly. Remember to drink water. Wicked Mercies with the Go Ahead Sat/5, 9pm, \$8-\$10. Amnesia, 853 Valencia, SF. www.amnesiathebar.com

#### THE SHE'S

Forming a band when you're in middle school that actually goes on to critical praise and some commercial success before you've graduated from high school means a few things. For The She's, which the Bay Guardian ever-soaptly identified as a band On the Rise in 2013, one thing it means is giving interviews about your upcoming second EP that involves quotes like this one, from singer-guitarist Hannah Valente: "It's going to sound a lot different. On our first album, there are songs that we wrote in eighth grade."

All good-natured (and, let's be real, envious) ribbing aside, there's no question that The She's have pretty much won the hearts of any red-blooded San Franciscan with an affinity for summery dream-pop; they're also entering a stage of band-life reserved for artists who achieve a certain level of success while so young that their age becomes part of the shtick. This next stage is when they're going to have to prove that they're talented songwriters and performers, period, as opposed to being really, really good for a band made up of high school kids. For the record, I think the former is true, but their sophomore EP, Dreamers, due out April 15, will have to do the talking. Catch 'em for free at Amoeba on April 12, or the official (all ages!) release show at the Rickshaw Stop.

The She's with TV Girl, Lemme Adams,

April 18, 9pm, \$10-\$12. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com sfbG

MUSIC 24 SAN FRANCISCO BAY GUARDIAN NEWS FOOD + DRINK THE SELECTOR CLASSIFIEDS OPINION ARTS + CULTURE

# SPECIAL EVENT ROAD CLOSURE NOTICE



# **SUNDAY APRIL 6**, 2014

**BE AWARE - PLAN AHEAD:** 

Road closures along the 13.1 mile routes may affect you. Most road closures and detours will be in effect between the hours of 5:30 am and 11:30 am, opening on a rolling basis, as runners pass.



Street Closed	Side of Road	Closed From	Closed To	Time Closed	Time Open
arkin St	Whole Road	McAllister St	Grove St	12 Noon Sat	5:00 PM Sur
ulton St	Whole Road	Hyde St	Larkin St	12 Noon Sat	5:00 PM Sur
Polk St	Whole Road	McAllister St	Grove St	12 Noon Sat	5:00 PM Sur
	Roa	d Closures - Sunday,	April 6, 2014		
Street Closed	Side of Road	Closed From	Closed To	Time Closed	Time Open
Great Highway	Whole Road	Lincoln Way	Balboa St	2:00am	9:00am
Grove	Whole Road	Polk St	Larkin St	3:30 AM	11:30AM
Balboa St	Whole Road	Great Highway	34th Ave	5:30 AM	7:30AM
34th Ave	Whole Road	Balboa St	Clement St	5:30 AM	7:40AM
35th Ave	Whole Road	Balboa St	Clement St	5:30 AM	7:40AM
Clement St	Whole Road	35th Ave	32nd Ave	5:30 AM	7:55AM
32nd Ave	Whole Road	Clement St	El Camino Del Mar	5:30 AM	7:55AM
El Camino Del Mar	Whole Road	32nd Ave	Lincoln Blvd	5:30 AM	8:10AM
incoln Blvd	Whole Road	El Camino Del Mar	GG Bridge Parking Lot	5:30 AM	8:30AM
Hwy 101 N	Two NB right lanes	Lincoln Blvd	Vista Point	5:30 AM	9:00AM
incoln Blvd	Whole Road	GG Bridge Parking Lot	Chrissy Field Ave	5:30 AM	10:00AM
Chrissy Field Ave	Whole Road	Lincoln Blvd	Mason St	5:30 AM	10:00AM
Mason St	Whole Road	Chrissy Field Ave	Marina Blvd	5:30 AM	10:15AM
Marina Blvd*	Westbound	Mason St	Laguna St	5:30 AM	10:30AM
entore grand and all some block and the some	*Eastbound	vehicle access lane from Ba	aker St to Buchanon St	** INTERNATIONS	71-313-33100
_aguna St	Whole Road	Marina Blvd	Bay St	5:30 AM	10:30AM
Bay St**	Westbound	Laguna St	Polk St	5:30 AM	10:45AM
	**Eastbound v	ehicle access lane from Lag	guna St to Van Ness Ave	v	
Polk St***	Northbound	Bay St	Ellis St	5:30 AM	11:15AM
	*Northbound	d vehicle access lane from I	Francisco St to Ellis St		
_arkin St	Whole Road	California St	McAllister St	5:30 AM	11:30AM
California St	Whole Road	Polk St	Larkin St	5:30 AM	11:00AM
_arkin St	Whole Road	Vallejo St	Broadway St	5:30 AM	11:15 AM
Ellis St	Whole Road	Polk St	Larkin St	5:30 AM	11:30AM
/allejo St	Whole Road	Polk St	Larkin St	5:30 AM	11:15AM
Broadway St	Whole Road	Larkin St	Hyde St	5:30 AM	11:15AM
Hyde St***	Southbound	Broadway St	Pacific St	5:30 AM	11:15AM
	***Cal	ble Cars Active/ Northbound	d vehicle access		
Pacific St	Whole Road	Hyde St	Polk St	5:30 AM	11:15AM
McAllister St	Whole Road	Larkin St	Polk St	5:30 AM	11:30AM

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THE CAMARADERIE THE WHITE BUFFALO

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PHOTO BY SHOOT THE KLOWN

## All (really, all) are welcome

Composer Mark Growden finds his calling with the Calling All Choir

BY WHITNEY PHANEUF

arts@sfbg.com

MUSIC Mark Growden had a passion for jazz and classical music from a young age, growing up in the small northeast California mountain town of Westwood. So he set out to be a composer. He only learned to sing as an adult — out of necessity, when his instruments were stolen — and only then did his rich baritone vocals become a way to book gigs and get his music heard.

Now he's teaching others to sing often, amateurs who have never sung before — and writing original songs for them to perform. His Calling All Choir, now in its second season, is a 150-person choir made up of singers who, for the most part, have never taken the stage before in their lives.

Growden has always found inspiration in unexpected places. His take on American roots music blends his love of jazz with influences as varied as Appalachian folk, cabaret, and prison work songs from the old South. He started out composing for local dance companies, mainly on saxophone, before learning to play more folk-oriented instruments such as banjo and accordion. He's spent the last 20-some years nomadically touring the country as a one-man band and in ensembles. In between shows, he'd stick around a city long enough to hold a singing workshop, which was as much about technique as it was about playful exercises that opened people up to music. Soon, Growden was known for his songwriting and teaching abilities.

"The people in SF [in particular] kept coming back to the workshop," said Growden, now an Oakland resident. "They asked 'why do we have to stop for two months while you go on tour?' I had it in my mind that I had to be on the road to make money."

In September of last year, having just moved back to Oakland to settle down, Growden told his San Francisco workshop members, "Let's try it." He studied the community choir model, in which members pay dues to compensate the director, and started designing a program around his original compositions. He knew from the beginning that there would be no auditions; to reinforce its inclusive nature, he called it



The Calling All Choir.

Growden spread the word online and through his previous workshop attendees, forming chapters in Sonoma and the East Bay, in addition to San Francisco. He set the dues on a sliding scale, ranging from \$0 to \$500 per person for the 18-week season. The inaugural season last year kicked off with about 40 members in each location. The three groups rehearsed separately — once a week for two hours a night — before coming together in January for dress rehearsals and final performances at The Sebastopol Center for the Arts and The Crucible in Oakland. The choir also performs at local hospitals and retirement homes.

First season member Gianna Smart had never heard Growden's music before joining, but it ended up being part of the appeal.

"I imagined I'd find a Christmas choir in a church basement somewhere, and was okay with that, but when I met Mark and discovered that he wrote all of his own original compositions, I was really excited," said Smart, who lives in Healdsburg. "The choir is a safe place to explore your own voice and be a part of a bigger sound. You don't have to hit all the notes because you're supported someone always has your back."

The second season is already five weeks under way, with 150 members. The choir is set to perform four compositions by Growden in the coming weeks, plus a 1936 cantata by Ralph Vaughan Williams called "Dona nobis pacem."

"It's a classic round that the older generations know," Growden said. "It's important to keep those rounds alive in our culture."

So how do amateurs go from zero experience to singing in Latin? Growden said it usually comes down to practice: "There were people who couldn't match pitch, but I kept having them come in early to work with them one-on-one or with a buddy," he said. "People who I thought absolutely couldn't sing,

end up being able to sing."

During a recent rehearsal, his patience seemed endless and his energy infectious. When the choir formed a circle grouped by vocal ranges — sopranos, altos, tenors, and basses — Growden sprinted from section to section, signaling with his arms and voice when and how to sing. He encouraged them "to lean" into their next notes, reminded them not to bury their heads in their black binders filled with sheet music, and even stopped them when they sounded flat. Sure, there were a few off-key, cringe-worthy moments. But there was also something beautiful in those imperfections.

"I don't like to use the word spiritual — it's way overused — but there is something sacred in people singing together. Even if they're just drinking together," Growden said later by phone.

Each rehearsal begins with vocal exercises, many of which Growden borrowed from theater, and usually some form of dancing to encourage people to use their entire body as an instrument. The rehearsals also end with a dance party, for which Growden lowers the lights and blasts everything from hip-hop to ABBA. For the rehearsal he let us sit in on, it happened to be James Brown.

The second season will culminate with a finale June 20, at a venue TBD, and the third season will begin in September 2014. The choir accepts members within the first three weeks of the season, though Growden said he makes exceptions for experienced singers who know how to read music.

"When you're writing for amateurs, it's harder. I've got to set them up for success," he said. "But as a composer, I am really lucky. Vivaldi was a music teacher at an all-girls orphanage...I mean, do you know how hard it is for composers to have their music made?" sfbg

For upcoming shows and more information: www.callingallchoir.org

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# Peep peep

**BY MARKE B.** marke@sfbg.com

**SUPER EGO** Three signs that our nightlife spring has sprung, sure as the annual return of the swallows to Blow Buddies: the Sunset season opener party, Hard French's outdoor re-emergence, and the star-studded LGBT Center gala Soiree.

Our queer old-school soul treasure Hard French (Sat/5, 2pm-8pm, \$8. El Rio, 3158 Mission, SF. www. elriosf.com) will pack El Rio's patio every first Saturday here on out with the joyous sounds of frugging and jiving. Later, all the drag, queer, and club luminaries will brighten up Soiree (Sat/5, 6:30pm-midnight, \$95. City View, 135 Fourth St, SF. sflgbtcenter. eventbrite.com) — the proceeds go for job and economic skills training for LGBT youth, many of them homeless. This year's theme is "A jazz tribute to the Beat generation," so don't forget your beret and bongos. Performances galore.

Sunset (Sun/6, 11am-7pm, \$5–\$120. Stafford Lake Park, Novato, www.tinyurl.com/sunsetopener2014) is one of our most storied party crews — this is its 20th anniversary. And the huge, yearly season opener blast is like one big, very big, family picnic. There are rave babies, and their own rave babies! And thousands of smiles. And of course special surprise guests and a raging afterparty back in the city. Bring your picnic basket.

#### **ANTHONY PARASOLE**

Good ol' four-on-the-floor house, with a bit of ethereal heft behind it, from this prominent, hunky New York DJ. With the UK's Leon Vynehall, whose glorious "Step or Stone (Breath or Bone)" was one of the best tracks of last year.

Fri/4, 10pm-3am, \$10-\$15. Public Works, 161 Erie, SF. www.publicsf.com

#### VIN SOL

One of our own, coming up fast



DJS CARNITA AND BROWN AMY WILL HARD FRENCH YOU — AGAIN.
TOP PHOTO BY KELSEY DICKEY

with his Sooo Wavey label and housey Sade edits. He's at one of our sweetest (and least expensive!) parties, Push the Feeling, with local player Cherushii, whose excellent recent *Queen of Cups* EP can get anyone moving.

Sat/5, 9pm, free before 10pm with RSVP online, \$6. Underground SF, 424 Haight, SF. www.do415.com/pushthefeeling

#### **MARTIN BUTTRICH**

Caught this hugely popular German (now based in LA) cat a couple times in the past few years, and he really delivers on that deliciously deep, if now a bit retro, post-minimal Berlin-Ibiza sound. It's all in his perfect control. With beloved Doc Martin and Francesa Lombardo.

Sat/5, 10pm-4am, \$17-\$25. Public Works, 161 Erie, SF. www.publicsf.com

#### TRIBUTE TO JOSH EZELLE

One of SF's foundational house DJs, Josh Ezelle, passed away last month suddenly in Thailand, leaving behind a newborn son and oceans of friends. This tribute fundraiser brings together many of our best players to celebrate his life in music and dance: Jeno, Garth, Markie, Charlotte the Baroness, Toph One, M3, and others.

Sat/5, 9pm-4am, \$15-\$20. Monarch, 101 Sixth St., SF. www.monarchsf.com

#### SERGE GAINSBOURG DANCE PARTY

Oui, oui, the fab enfants terribles of Bardot A Go Go are back — with a shagadelic shindig featuring the naughty, existentialist, oh-so-cool tunes of Serge and other mod icons of his ilk. Zip up your thigh high boots and get le groovy.

Sat/5, 9pm, \$10, all ages. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

#### WORLDLY

The Worldly parties have brought a, well, worldly electronic music flavor to the SF scene for more than a decade — this live extravaganza and CD release party will electrify anyone into cutting edge global grooves. With Dub Kirtan Allstars, Janaka Selekta, DJ Dragonfly, and tons more.

Sat/5, 9pm-3am, \$15. F8, 1192 Folsom, SF. www.tinyurl.com/worldlysf2014

#### TRENTEMOLLER

Moody Danish techno: It's catchier than you think. Andres Trentemoller crossed over from the dance floor long ago, pairing with an array of vocalists to create a lilting indie atmosphere with electronic movement around the edges. And he actually makes it work.

Sun/6, 8:30pm, \$25. Mezzanine, 444

Jessie, SF. www.mezzaninesf.com SFBG





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#### **MUSIC LISTINGS**

#### WEDNESDAY 2

#### ROCK

**Bottom of the Hill:** The Midnight Snackers, Echo & Maw, Squid Kids, 9pm, \$8-\$10. Hemlock Tavern: Union Pacific, Lures, Balms,

Hotel Utah: Vinyette, Dead Larry, Delmarva, 8pm,

Independent: The War on Drugs, Heron Oblivion, 8pm, sold out.

Milk Bar: Lime Cordiale, Picture Atlantic, The

Wearies, Lizzie Karr, 8pm, \$5.

Rickshaw Stop: Rin Tin Tiger, Sheppard, Luke Sweeney, 8pm, \$12.

SFSU Campus, Cesar Chavez Student Center: Minute, Art Nikels, Tender Gents, Dinosaurs, 6pm, free,

#### DANCE

Beaux: "BroMance: A Night Out for the Fellas,"

Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.

Cat Club: "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10. **Club X:** "Electro Pop Rocks," 18+ dance night, 9pm F8: "Housepitality," w/ Mr. C, Bob Five, Peter Blick, 9pm. \$5-\$10.

Infusion Lounge: "Indulgence," 10pm **Lookout:** "What?," w/ resident DJ Tisdale and guests, 7pm, free.

Madrone Art Bar: "Rock the Spot," 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.

**Q Bar:** "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.

#### **ACOUSTIC**

El Rio: Papa Bear & The Easy Love, Mean to Me, Faithful Henry, 9pm, \$10.

#### JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.

Balancoire: "Cat's Corner," 9pm, \$10. Club Deluxe: Patrick Wolff Quartet, 9pm, free Jazz Bistro at Les Joulins: Charles Unger Experience. 7:30pm, free.

Yoshi's San Francisco: Rebecca Griffin Quartet, in Yoshi's lounge, 6:30pm, free, Zingari: Anne O'Brien, 7:30pm, free.

#### Monarch: "Color Me Badd," w/ Matt Haze, DJ Alarm,

Broke-Ass Stuart, guests, 5:30-9:30pm, free

#### THURSDAY 3

#### ROCK

Bottom of the Hill: Barcelona, Mackintosh Braun, The Soonest, 9pm, \$10-\$12. Chapel: Sean Hayes, Conspiracy of Beards, 9pm,

\$25. Hemlock Tavern: Obnox, Useless Eaters, G. Green,

The Knockout: RF7, Awesome, Reckless, 10pm, \$7. Make-Out Room: Buttons, POW!, 9pm, \$7. Milk Bar: Haight-Ashbury Street Fair Fundraiser: Battle of the Bands #2, w/ Andrea & The Bad Sugar Daddies, Lou Evans, more, 9pm, \$5.

S.F. Eagle: Fat Bottom Girls, Sneakin' Out, Flotation Device, 9pm, \$8. Thee Parkside: Lady Stardust, Bones of a Feather,

Purple Heart, 9pm, \$6.

#### DANCE

**1015 Folsom:** Yellow Claw, Wave Racer, Trippy Turtle, DJ Dials, Bogl, 9pm, \$17.50 + advance. Abbey Tavern: DJ Schrobi-Girl, 10pm, free. Audio Discotech: "Three Is Better Than One." w/ Kid Alien, Invalyd, Enso, 9pm, \$10 advance. Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7. Beaux: "Men at Twerk," 9pm, free. Cafe: "¡Pan Dulce!," 9pm, \$5. Cat Club: "Class of 1984," '80s night w/ DJs Damon, Steve Washington, Dangerous Dan, 9pm, \$6. **Cellar:** "XO," w/ DJs Astro & Rose, 10pm, \$5. Club X: "The Crib," LGBT party, 9:30pm, \$10. **Elbo Room:** "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30pm, \$5-\$8. F8: "Beat Church," w/ Alxndr, Obi-J, Benchun, Noaccordion, Tiger Fresh, 10pm, \$10. Harlot: Subb-an, Vlad Simko, Rob Schnaz, 9pm

#### FOR VENUE INFO, VISIT SFBG.COM/VENUE-GUIDE

Independent: K Theory, TYR, Tasty Treat, Nate Mezmer, G-Wayt, 9pm, \$18-\$20.

Infusion Lounge: "I Love Thursdays," 10pm, \$10.

Madrone Art Bar: "Night Fever," 9pm, \$5 after 10pm
Mercer: Gramophonedzie, DJ Mes, more, 9pm, \$10. **Monarch:** "Advance," w/ Quadrant, Iris, Adept, Joey Mojo, Professor Bang, Joe Mousepad, 9pm, \$5. **Public Works:** Plaza de Funk, Sychosis, Loomer, Kimba, 9pm, \$5 advance.

Rimba, ypm, \$5 advance.

Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9pm
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Ruby Skye: "Torq," w/ Cedric Gervais, Andy P, M3rc,
Zoe Parties, 9pm, \$15-\$30 advance.
Supperclub San Francisco: "Barely Legal," 18+ LGBT party with Rough & Ready (Liam Shy & Sebastian 3000), 10pm, \$10. Underground SF: "Bubble," 10pm, free

Vessel: "Base," w/ System of Survival, 10pm, \$5-\$10.

#### HIP-HOP

**Brick & Mortar Music Hall:** I.L.A.M. (Playa Rae & Trey C), Telli Prego, Big Vic, Heat, Patience, Allen Kass, DJ O'Keefe, Equipto, 9pm, \$8-\$10. **Eastside West:** "Throwback Thursdays," w/ DJ

Madison, 9pm, free. John Colins: "Rewind." w/ D.J.J.W. Sounds. 10pm Skylark Bar: "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, more, 10pm, free.

#### ACOUSTIC

Amnesia: Misisipi Mike & The Midnight Gamblers, 9nm

Bazaar Cafe: Acoustic Open Mic, 7pm Hotel Utah: Songwriters in the Round with Heather Combs. Chi McClean, more, 8pm, \$8. Lost Church: Small Town Therapy, Rob Reich Trio, 8:15pm, \$10.

Musicians Union Local 6: San Francisco Singer-

Songwriters' Workshop, 6:30pm, \$25. Slim's: Chuck Ragan & The Camaraderie. The White Buffalo, Jonny Two Bags, 8pm, \$21.

#### FRIDAY 4

#### ROCK

Brick & Mortar Music Hall: Annabella Lwin, The Hail Marys, Castles in Spain, 9pm, \$17-\$20. Hotel Utah: Rode Down, The Quiver Monks, The Seagulls, 9pm, \$8. Milk Bar: Social Studies, StaG, The Tambo Rays,

8:30pm, \$8-\$10.

Rickshaw Stop: "Loving the Alien! The Parable of That Time Ground Control Asked Bowie to Save The World," w/ The First Church of the Sacred Silversexual, Oinga Boinga, more, 9pm, \$13.

Thee Parkside: Angry Samoans, M Section, 9pm,

#### DANCE

Amnesia: "Brass Tax," w/ DJs Joe Joe, Ding Dong, Ernie Trevino, Mace, 10pm, \$5. **Audio Discotech:** "Summertime, All the Time," w/

Miami Horror (DJ set), Pacific Disco, 9pm, \$20. BeatBox: DJs Brian Kent & Philip Grasso, 9pm, free. Beaux: "Manimal," 9pm

Cafe: "Boy Bar," w/ DJ Matt Consola, 9pm, \$5. Cat Club: "Strangelove: Are Friends Electric? Celebrating the Music of Kraftwerk & Gary Numan," w/ DJs Tomas Diablo, Xander, more, 9:30pm, \$7. **Cellar:** "F.T.S.: For the Story," 10pm

Grand Nightclub: "We Rock Fridays," 9:30pm Independent: Odesza, D33J, Kodak to Graph, 9pm. Infusion Lounge: "Flight Fridays," 10pm, \$20. Lookout: "HYSL: Handle Your Shit Lady," 9pm, \$3. Madrone Art Bar: "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, 9pm, \$5.

MatrixFillmore: "F-Style Fridays," DJ Jared-F, 9pm

Mercer: "All of the Above," w/ King Most, Freddy Anzures, Marky, 9pm, \$10.

Mezzanine: "Future Fridays," w/ Keys N Krates, DJ

Platurn, Matt Haze, 9pm, \$10-\$15.

Mighty: "Throwback: A Tribute to '90s House
Music," w/ Galen, PeePlay, Ren the Vinyl, 10pm

Monarch: "Search & Seizure," w/ 8Ball, Deckard, Kapt'n Kirk, Mancub, Tamo, 9pm, \$10-\$15. Neck of the Woods: "That '80s Show," w/ DJ Dave Paul (downstairs), 8pm, \$5.

OMG: "Deep Inside," 9pm, free.

Powerhouse: "Nasty," 10pm, \$5.

Public Works: Official Movement Festival Pre-Party,

w/ Harvey McKay, Audio Injection, John Kaberna,

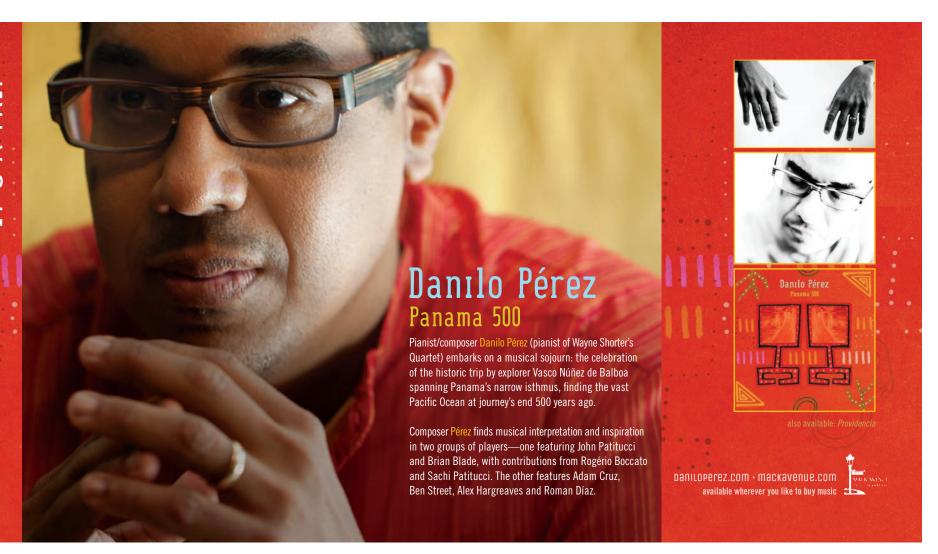
Jimmy Moksha, Daniel Yanov, Joe Moody, 9pm. \$10-\$20; "Icee Hot," w/ Anthony Parasole, Leon Vynehall, Shawn Reynaldo, more, 10pm, \$10. Q Bar: "Pump: Worg It Out Fridays," w/ DJ

CONTINUES ON PAGE 30 >>

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Christopher B, 9pm, \$3. Ruby Skye: Markus Schulz, Niko Zografos, 9pm, \$50-\$55.

Supperclub San Francisco: "Perception: A Deep House Movement," w/ Tosic, Miguel Alvarado, Jimmy Bell, Alastair, 10pm, \$10.

Temple: Justin Oh, Mario Mare, Paulban, DJ Tone, D.J.Von. 10pm, \$20.

Vessel: "Blitz," w/ Ashley Wallbridge, Wallace, Ryan Mendoza, 10pm, \$10-\$30. **Wish:** "Bridge the Gap," w/ DJ Don Kainoa, 6-10pm;

"Depth," w/ DJs Sharon Buck & Greg Yuen, 10pm.
Women's Building: SF IndieFest Roller Disco Party,

#### HIP-HOP

1015 Folsom: The Lox (Jadakiss, Styles P, and Sheek

Louch), 9:30pm, \$25-\$100. Boom Boom Room: Bayonics, 9:30pm, \$15. DNA Lounge: Dirt Nasty, 10pm, \$18-\$22. Elbo Room: HipHopForChange.org First Year Anniversary Party, w/ Aisha Fukushima. BPos. 2nd Floor Samurai, Golden Age, more, 9pm, \$10.

#### ACOUSTIC

Bazaar Cafe: Kyle Alden & Kathryn Claire, 7pm Bottom of the Hill: City Tribe, Bonnie & The Bang Bang The Parmesans 9-30nm \$12

Dolores Park Cafe: Nowhereagain, 7:30pm El Rio: Friday Live: Snowapple, DJ Emotions, 10pm. Lost Church: Wesley Woo, Tommy P, M.J. Lee, 8:15pm, \$10.

Pa'ina: Ben Ahn 7pm free Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.

St. Cyprian's Episcopal Church: First Fridays Song Circle, 7pm, \$5-\$10.

#### JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30pm, free. Cafe Royale: Wrapped in Plastic, 9pm Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.

Level III: Sony Holland, 5-8pm, free. Pier 23 Cafe: Swing Fever, 8pm, free. Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8. Zingari: Joyce Grant, 8pm, free.

#### INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.

Cafe Cocomo: Taste Fridays, 7:30pm, \$15. Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.

Biscuits and Blues: Big Daddy Cade & The Blues

Thee Parkside

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**BONES OF A FEATHER** 

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JACK KILLED JILL, THE VANS
RINGWORM, DEATH BEFORE DISHONOR,
RELENTLESS, LET IT BURN
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Masters, 7:30 & 10pm, \$20. Lou's Fish Shack: The Bluesman, 8:30pm Tupelo: Jinx Jones & The KingTones, 9pm

#### FUNK

Chapel: "Black to the Mission," w/ The Afrofunk Experience, Broun Fellinis, more, 9pm, \$15. Make-Out Room: "Loose Joints " w/ D Is Centinede Damon Bell, and Tom Thump, 10pm, \$5-\$10.

#### SOUL

Grant & Green Saloon: Big Blu Soul Revue, 9pm.
Knockout: "Oldies Night," w/ DJs Primo, Daniel, Lost Cat. friends, 10pm, \$5.

Yoshi's San Francisco: Kindred the Family Soul, 8 & 10pm, \$22-\$30.

#### SATURDAY 5

#### ROCK

Bender's: Castle, Floating Goat, 10pm, \$5. Bottom of the Hill: Happy Fangs, Everyone Is Dirty, Rich Girls, 9:30pm, \$10-\$12.

Brick & Mortar Music Hall: From Indian Lakes, The American Scene, Belle Noire, more, 9pm, \$10-\$12. El Rio: Mane, Skate Laws, Mini & The Bear, 9pm,

Hemlock Tavern: Glitz, Primitive Hearts, So What?, 9pm, \$6.

Hotel Utah: High Cliffs, Deep City Culture, Rachel Lark, The Genie, 9pm, \$10.

Milk Bar: Down Dirty Shake Mrs Henry The Outsiders, Travis Vick, 8:45pm, \$5.

#### DANCE

4/2

4/5

Audio Discotech: Mark Farina, Andrew Phelan, 9:30pm, \$15.

BeatBox: "Chaos," w/ DJ Big Kid, 10pm, \$10-\$20. Cat Club: "Leisure," w/ DJs Aaron, Omar, & Jetset James, 10pm, \$7.

DNA Lounge: "Bootie S.F.," w/ DJ Tripp, Mysterious

D, David X, DJ Fox, Kool Karlo, more, 9pm, \$10. **EndUp:** "Play," w/ Konrad Black, Maayan Nidam, Jenö, William Wardlaw, 10pm, \$15-\$20.

Harlot: "Call on Me: A Tribute to Original House Music," w/ G-Stay, Frenchy Le Freak, Dirtyhertz. Festiva, Meshna, Brenn Wilson, 9pm

Il Pirata: "Requiem: Rozz Williams Memorial Night." w/ DJs Xiola & Noveli, 10pm, \$5 before 11:30pm Independent: Chromeo, Tokimonsta, 9pm, sold out. Lookout: "Bounce!," 9pm, \$3.

Madrone Art Bar: "The Prince & Michael Experience," DJs Dave Paul & Jeff Harris, 9pm, \$5. Mercer: "Surface Tension," w/ Soft Metals (DJ set), Rachel Aiello, 9pm, free.

Mezzanine: "Fools in the Night," w/ Sneaky Sound System, MNDR, Plastic Plates, 9pm, \$15-\$20.

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Monarch: "A Conscious Session for DJ Josh," w/ Jenö, M3, Markie, Tony Hewitt, Carlos, Harry Who, Rick Preston, more, 9pm, \$15-\$20. Public Works: "Deep Blue," w/ Martin Buttrich, Doc Martin, Rooz, Bo, 9pm, \$13-\$20. Ruby Skye: Markus Schulz, Tall Sasha, Michael Anthony, 9pm, \$50-\$55 advance S.F. Eagle: "Dickslap," w/ DJs Guy Ruben & Chipmint, 9pm Slim's: VNV Nation, Whiteqube, DJ Melting Girl,

Mighty: "Angels & Devils: Fourth Annual Costume

Party," w/ Manik, TekFreaks, Worthy, Dragn'fly, Loryn, Kimba, Grammar, 10pm, \$15-\$30.

Stud: "Go Bang!," w/ DJs Apt One, Emily Coalson, Steve Fabus, and Sergio Fedasz, 9pm, \$7. Supperclub San Francisco: David Harness, Mauricio

Aviles, Didje Kelli, Taj, 10:30pm Temple: "Super Hero," w/ Kid Alien, Philt3r, Zebuel,

Mr. Kitt, A2D, 10pm, \$20. Underground SF: "Push the Feeling," w/ Vin Sol, Cherushii, Yr Skull, Epicsauce DJs, 9pm, \$6. Vessel: "Swank," w/ Pheeko Dubfunk, Lorentzo, Reggie Soares, 10pm

HIP-HOP

111 Minna Gallery: "The Reception," w/ DJs Scotty Fox, Mr. E, and Royce Rufino, 10pm

John Colins: "N.E.W.: Never Ending Weekend," w/ DJ Jerry Ross, 9pm, free before 11pm

#### ACOUSTIC

Bazaar Cafe: "Sing Out of Darkness," American Foundation for Suicide Prevention benefit w/ Julie Mayhew, Donovan Plant, more, 7pm. Lost Church: The Lady Crooners, Quiles & Cloud, 8·15pm \$10

Plough & Stars: "Americana Jukebox," w/ Wolf Hamlin & The Front Porch Drifters, The Bootcuts, 9pm. \$6-\$10.

Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.

Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8. Sheba Piano Lounge: The Robert Stewart

#### **BLUES**

Biscuits and Blues: Big Daddy Cade & The Blues Masters, 7:30 & 10pm, \$20.

Lou's Fish Shack: Robert "Hollywood" Jenkins

Rintide: Mr. Chin's Hot Sauce. 9:30pm. free. Saloon: The Jukes, 4pm: Daniel Castro, 9:30pm

#### SOUL

Chapel: "Soul Kaleidoscope," feat. Marc & The Casuals with Mark Eitzel, Eric Shea, Veronica Klaus, Virgil Shaw, Phil Crumar, 9pm, \$15. El Rio: "Hard French," w/ DJs Carnita & Brown Amy,

Elbo Room: "Saturday Night Soul Party." w/ DJs Lucky, Phengren Oswald, & Paul Paul, 10pm, \$10. Yoshi's San Francisco: Kindred the Family Soul, 8 & 10nm \$24-\$30

#### **SUNDAY 6**

#### ROCK

Biscuits and Blues: Hunter & The Dirty Jacks. 7:30 & 9:30pm, \$15.

Brick & Mortar Music Hall: Pompeya, Walking Shapes, 9pm, \$8-\$10.

El Rio: Lubec, Frozen Folk, The Peels, 9pm, \$5. Hotel Utah: 12 Stories Vons de Qua noon \$5

Yoshi's San Francisco: Dave Mason's Traffic Jam, 7pm. \$49-\$54.

#### DANCE

Beaux: "Full of Grace: A Weekly House Music Playground," 9pm, free. **Cellar:** "Replay Sundays," 9pm, free. Edge: "'80s at 8," w/ DJ MC2, 8pm Elbo Room: "Dub Mission," w/ DJs Sep, Beset, and

Mr. E, 9pm, \$6 (free before 9:30pm). EndUp: "T.Dance," 6am-6pm; "BoomBox," 8pm F8: "Stamina," w/ Alix Perez, Ben Soundscape,

Lukeino, Jamal, 10pm, free.

Knockout: "Sweater Funk," 10pm, free. Lookout: 3600 16th St., San Francisco. "Jock,"

Sundays, 3-8pm, \$2. MatrixFillmore: "Bounce," w/ DJ Just, 10pm Mezzanine: Trentemøller, T.O.M. & His Computer, 9pm, \$25

Otis: "What's the Werd?," w/ DJs Nick Williams,



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AMY HANAIALI'I Fri-Sat, Apr 4-5

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Sun. Apr 6 - A sight & sound retrospective of Traffig

#### DAVE MASON'S TRAFFIC JAM



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and her All-Star Band feat. Paul Leim & Blue Lou Marini Fri, Apr 11

**TAYLOR DAYNE** Sat. Apr 12 - "This Magic Moment

#### **JAY & THE AMERICANS**



Sun, Apr 13 Iniversal/Blue Note jazz pianist CHIHIRO YAMANAKA TRIO

Tue, Apr 15 The Semi-Annual East vs West Showdown

THE **tommy igoe** big band

Wed, Apr 16 - Hosted by Fillmore Slim **CURTIS MAYFIELD** SUPERFLY TRIBUTE SHOW

**Thu, Apr 17 -** 18+ Open Dance Floor Celebrating the 25th Anniversary **SLICK RICK** THE RULER

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Wed, Apr 2 QUEENS OF BOOGIE WOOGIE



**STANLEY** JORDAN TRIO

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feat. Martin Taylor, Frank Vignola, Vinny Raniolo and Peppino D'Agostino Fri, Apr 11 - "This Magic Mom

**JAY & THE AMERICANS** 

Fri, Apr 11 - LATE NIGHT SERIES

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ARTS + CULTURE

CLASSIFIEDS FILM

30 SAN FRANCISCO BAY GUARDIAN

OPINION

#### **MUSIC LISTINGS**

Kevin Knapp, Maxwell Dub, and guests, 9pm, \$5. Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.

Q Bar: "Gigante," 8pm, free. Rickshaw Stop: Soft Metals, Max + Mara, Intimatchine, DJ Justin Anastasi, 8pm, \$12-\$14. Temple: "Sunset Arcade," 18+, 9pm, \$10.

#### HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30pm El Rio: "Swagger Like Us." 3pm

Milk Bar: Cyne & Bop Alloy, Gee Soul, DJ Ray Reck, 9pm. \$10-\$15.

Skylark Bar: "Shooz," w/ DJ Raymundo, 10pm, free.

#### ACOUSTIC

**Bottom of the Hill:** Songbird Studios Performance Showcase, 6pm, \$5.

**Hotel Utah:** Patchy Sanders, Papa Bear & The Easy Love, Kendra McKinley, 8pm, \$7.

Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.

Madrone Art Bar: "Spike's Mic Night," 4-8pm, free.

#### JAZZ

Amnesia: Kally Price Old Blues & Jazz Band, 9pm, \$7-\$10.

Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free. Madrone Art Bar: "Sunday Sessions." 10pm. free. Pier 23 Cafe: Mikail Garcia Group, 5pm, free.

Revolution Cafe: Jazz Revolution, 4pm, free. Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm. Zingari: Marilyn Cooney, 7:30pm, free.

#### INTERNATIONAL

Atmosphere: "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.

Bissap Baobab: "Brazil & Beyond," 6:30pm, free. Cana Cuban Parlor: "La Havana," w/ DJs Mind Motion, WaltDigz, and I-Cue, 4-9pm Croatian American Cultural Center: Beyond the Borders: Drone Magic, 2pm, \$15. Thirsty Bear Brewing Company: "The Flamenco Room." 7:30 & 8:30pm

#### COUNTRY

Riptide: "The Hootenanny West Side Revue," First Sunday of every month, 7:30pm, free.

#### **MONDAY 7**

#### ROCK

Bottom of the Hill: Movits!, The Younger Lovers, 8th Grader, 9pm, \$12.

Elbo Room: The New Division, Date Nite, Stripmall Architecture, 9pm, \$10.

#### DANCE

DNA Lounge: "Death Guild," 18+, w/ DJs Decay, Joe Radio, Melting Girl, 9:30pm, \$3-\$5.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

#### **TUESDAY 8**

#### ROCK

Amnesia: Sioux City Kid, 9:15pm, \$7-\$10. Chapel: Haunted Summer, yOya, Owl Paws, 9pm, \$12-\$15.

Hemlock Tavern: Vulgar Trade, Berri Txarrak, Fish Breath, 8:30pm, \$6. **Hotel Utah:** Dinosaurs, Death Ray Charles, The

Brankas, 8pm, \$8.

Independent: Dum Dum Girls, Blouse, Some Ember,

Knockout: Hazzard's Cure, Cardinal Wyrm, Serpents of Dawn, DJ Hard Times, 9:30pm, \$7.

#### DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2. Brick & Mortar Music Hall: Waka DJ Classic, 9pm, \$10. Harlot: "Tutu Tuesday," w/ DJ Atish, 9pm, \$7. Monarch: "Deep, Dark, and Dangerous," w/ Commodo, Kahn, Truth, 10pm, \$15. Rickshaw Stop: A Tribe Called Red, World Hood, 8pm. \$13-\$15

Underground SF: o. "Shelter," 10pm, free. Wish: "Tight," w/ DJs Michael May & Lito, 8pm, free.

#### JAZZ

Beach Chalet Brewery & Restaurant: Gerry Grosz

Jazz Jam, 7pm

Burritt Room: Terry Disley's Rocking Jazz Trio,

Cafe Divine: Chris Amberger, 7pm Revolution Cafe: West Side Jazz Club, 5pm, free **Tupelo:** Mal Sharpe's Big Money in Jazz Band, 6pm Verdi Club: "Tuesday Night Jump," w/ Stompy Jones. 9pm. \$10-\$12.

Wine Kitchen: Hot Club Pacific, 7:30pm Zingari: Chris Duggan, 7:30pm, free.

#### INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.

Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10

Dulce Vita, plus guests, 9pm, \$5. Yoshi's San Francisco: The Assad Family, 8pm,







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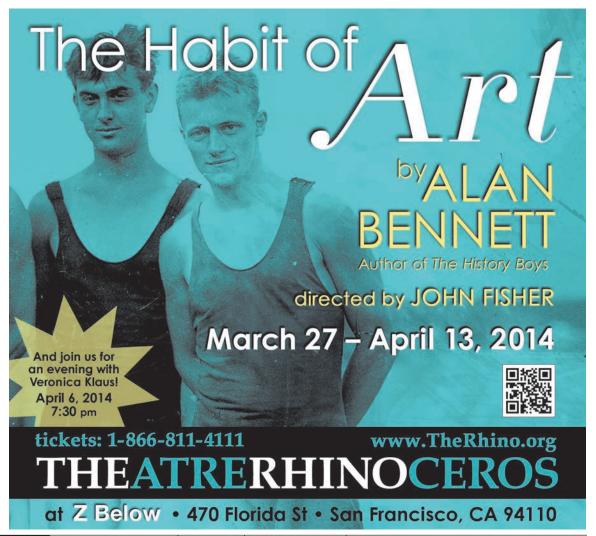
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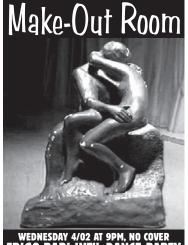
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## ARTS + CULTURE

# Talk it through

The ever-questioning Margaret Jenkins celebrates four decades of dance

#### BY RITA FELCIANO

arts@sfbg.com

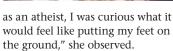
**DANCE** "She started right away on the collaborative process. I have this wonderful image of the Bryant Street studio. There was no real mirror, only one leaning against the wall. I remember Margy sitting with her back against it — I was afraid that it might fall on her — and her saying, 'I have so many ideas in my head that I am afraid I can't all get them out.' What I really liked was that she also was interested in the ideas in my head, and she wasn't going to impose her ideas, and this was going to be a conversation."

> — Ginny Matthews, Margaret Jenkins Dance Company, 1974-1980

That's how one of the country's most remarkably individual companies was born. After moving back to her hometown in 1970 at a time when San Francisco was barely a dot on the map in terms of modern and postmodern dance, Margaret Jenkins has created over 75 works. Now 70, she has just renewed the lease on her spacious Margaret Jenkins Dance Lab studio on Eighth Street for another five years. CHIME, Jenkins' mentorship program for professional dancers, is a wild success locally and in Los Angeles.

In 2006, she took her conversation global, collaborating with India's Tansuree Shankar Dance Company on A Slipping Glance; in 2009, she created Other Suns with China's Guangdong Modern Dance Company. And she is still at it, intrigued by questions that pop up in discussions with her again and again: "Wouldn't be interesting if..."

As the light streams in through the studio's floor-to-ceiling windows on this March afternoon, Jenkins is watching 15 dancers, seven of her own and eight from the Jerusalembased Kolben Dance Company. They have just taken a break from rehearsing The Gate of Winds, which came about after Jenkins traveled to Jerusalem, a city she had always wanted to visit. "Having been raised in a progressive Jewish family, and



She is aware that she and Kolben's artistic director, Amir Kolben, have quite different approaches to the creative process. But working with his dancers in Jerusalem, she found them "fierce and wonderful movers." Kolben, who had never worked with a collaborator before, was intrigued "more with the way we think than with how we create," he explains.

Jenkins seems pleased with what she has just witnessed: two beautifully trained groups of performers who are stretching themselves emotionally and physically in exploring paths that they may not even know to have existed.

"Margy is very brave. She has an intellectual honesty about her that I really appreciated and [that she] communicated with me. I was doing solo work, and it was a very difficult time for me, and I learned to trust myself. [Being with the company] buoyed me up in so many different ways. Besides, it was nice to be on stage with others."

- Rinde Eckert, MJDC, 1987-1995

Still, Jenkins seems to have just a touch of melancholy about her when she looks forward and backward. Will she renew her lease again five years? "All too often, I ask myself whether there will be any money," she sighs. "Every year, I start from absolute zero."

Perhaps it was some of those thoughts that gave rise to the second

piece on this 40th anniversary bill. For Times Bones, which premiered at the University of Maryland last September, Jenkins took a look at her past repertoire — at least the 68 pieces of which video exists — to see whether there were "untold stories" in them. She was struck by "how little contact the dancers had with each other. Now they partner each other. I have no idea why that's the case." This became another "wouldn't it be interesting..." question. She had her present company learn fragments of pieces she had chosen, and then told the dancers to have their own conversations with them.

TIMES BONES

MARGO MORITZ

РНОТО ВУ

"I found her democratic process, her way of giving everyone voice in the process, to be infuriating and enlightening all at the same time. I hated the idea that she didn't tell us what to do. It wasn't enough to make movement that got you from here to there; it had to be thoroughly investigated. We were constantly throwing out anything that felt familiar or 'already been done before.' And the enlightening part was her willingness to let divergent types of material exist together. I still use this idea of colliding materials together, in an effort to surprise my original conception of things."

— **Joe Goode**, MJDC, 1980-1984 **sfbg** 

#### MARGARET JENKINS DANCE COMPANY

Thu/3-Sat/5, 7:30pm; Sun/6, 3pm,

Yerba Buena Center for the Arts 701 Mission, SF www.ybca.org

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#### ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

#### **THEATER**

#### OPENING

E-i-E-i-OY! In Bed with the Farmer's Daughter NOHSpace, 2840 Mariposa, SF; www.vivienstraus. com. \$20. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm. Though May 10. Vivien Straus performs her autobiographical solo show.

Painting the Clouds With Sunshine Eureka

Painting the Clouds With Sunshine Eureka Theatre, 215 Jackson, SF; www.42ndStMoon.org. \$25-75. Previews Wed/2-Thu/3, 7pm. Opens Fri/4, 8pm. Runs Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm (also April 12, 1pm); Sun, 3pm. Through April 20. 42nd Street Moon performs a world premiere, a first for the company: Greg MacKellan and Mark D. Kaufmann's tribute to songs from 1930s movie musicals.

#### **BAY AREA**

The Hound of the Baskervilles Mountain View Center for the Performing Arts, 500 Castro, SF; www.theatreworks.org. \$19-73. Previews Wed/2-Fri/4, 8pm. Opens Sat/5, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through April 27. TheatreWorks performs Stephen Canny and John Nicholson's comedic send-up of Sherlock Holmes.

The 25th Annual Putnam County Spelling Bee Julia Morgan Theater, 2640 College, Berk; www. berkeleyplayhouse.org. \$18-60. Previews Sat/5, fpm. Opens Sat/5, 6pm. Runs Fri, April 24, and May 1, 7pm; Sat, 1 and 6pm; Sun, noon and 5pm. Through May 4. Berkeley Playhouse performs the Tony-winning musical comedy.

Wittenberg Aurora Theatre, 2081 Addison, Berk;

Wittenberg Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Previews Fri/4-Sat/5 and April 9, 8pm; Sun/6, 2pm; Tue/8, 7pm. Opens April 10, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 4. Aurora Theatre Company performs David Davalos' comedy about reason versus faith.

#### ONGOING

**Bauer** San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); April 13, 2pm. Through April 19. San Francisco Playhouse presents the world premiere of Lauren Gunderson's drama about artist Rudolf Bauer

Every Five Minutes Magic Theatre, Fort Mason Center, Marina at Laguna, SF; www.magictheatre. org. \$20-60. Previews Wed/2, 8pm. Opens Thu/3, 8pm. Runs Tue, 7pm; Fri-Sat, 8pm (also April 9, 2:30pm); Sun, 2:30pm (also Sun/6, 7pm). Through April 20. Magic Theatre presents the world premiere of Linda McLean's drama about a man's homecoming after years behind bars.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat, 8pm; Sun, 7pm. Extended through May 4. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food The Habit of Art Z Below Theatre, 470 Florida, SF; www.therhino.org. \$15-25. Wed-Sat, 8pm; Sun, 3pm. Through April 13. Theatre Rhinoceros performs a "very British comedy" by History Boys author Alan Bennett.

Hundred Days 7 Space 450 Florida SF: www zspace.org. \$10-100. Wed/2 and Sun/6, 7pm; Thu/3-Sat/5, 8pm. Married musical duo the Bengsons (Abigail and Shaun) provide the real-life inspiration and guiding rock 'n' roll heart for this uneven but at times genuinely rousing indie musical drama, a self-referential meta-theater piece relating the story of a young couple in 1940s America who fall madly in love only to discover one of them is terminally ill. As an exploration of love, mortality, and the nature of time, the story of Sarah and Will (doubled by the Bengsons and, in movement sequences and more dramatically detailed scenes, by chorus members Amy Lizardo and Reggie D. White) draws force from the potent musical performances and songwriting of composer-creators Abigail and Shaun Bengson (augmented here by the appealing acting-singing chorus and backup band that also feature El Beh. Melissa Kaitlyn Carter. Geneva Harrison, Kate Kilbane, Jo Lampert, Delane Mason, Joshua Pollock). Playwright Kate E. Ryan's book,



## HAMLET (JEREMY KAHN) PLAYS TENNIS IN AURORA THEATRE'S WITTENBERG. PHOTO BY DAVID ALLEN

however, proves too straightforward, implausible, and sentimental to feel like an adequate vessel for the music's exuberant, urgent emotion and lilting, longing introspection. Other trappings of director Anne Kauffman's elaborate production (including an inspired set design by Kris Stone that echoes the raw industrial shell of the theater; and less-than-inspired choreography by the otherwise endlessly inventive Joe Goode) can add texture at times but also prove either neutral figures or distracting minuses in conveying what truth and heft there is in the material. Ultimately, this still evolving world premiere has a strong musical beat at its core, which has a palpable force of its own, even if it's yet to settle into the right combination of story and staging. (Avila)

I Never Lie: The Pinocchio Project Phoenix Theatre, 414 Mason, SF; www.99stockproductions. org. \$15. Fri-Sat and April 10, 8pm; Sun, 5pm. Through April 12. 99 Stock Productions performs Meredith Eden's bold fairytale retelling. Lottie's Ghosts Brava Theater Center, 2781 24th

Lottie's Ghosts Brava Theater Center, 2781 24th St, SF; www.brava.org. \$20. Thu/3-Sat/5, 8pm; Sun/6, 3pm. Dancer, storyteller, and Brava artist-in-residence Shakiri presents a new work based on her novel of the same name.

**Lovebirds** Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 8:30pm. Extended through April 12. Theater artist and comedian Marga Gomez presents the world premiere of her 10th solo show, described as "a rollicking tale of incurable romantics."

**Pearls Over Shanghai** Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-

Sat, 8pm. Through May 31. Thrillpeddlers present the fifth anniversary revival production of its enormously popular take on the 1971 Cockettes musical. **The Scion** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-60. Thu-Fri, 8pm; Sat, 5pm. Through April 18. In his latest solo show Brian Copeland (Not a Genuine Black Man: The Waiting Period) explores an infamous crime in his hometown of San Leandro: the 2000 murder of three government meat inspectors by Stuart Alexander, owner of the Santos Linguisa Factory. The story is personal history for Copeland, at least indirectly, as the successful comedian and TV host recounts growing up nearby under the common stricture that "rules are rules," despite evidence all around that equity, fairness, and justice are in fact deeply skewed by privilege. The story takes some meandering turns in making its points, and not all of Copeland's characterizations are equally compelling, but the subject matter is timely. (Avila)

She Rode Horse's Like the Stock Éxchange Thick House, 1695 18th St, SF; www.crowdedfire.org, \$15-35. Wed-Sat, 8pm. Through April 12. Crowded Fire kicks off its 2014 season with the world premiere of Amelia Roper's dry comedy about financial disaster.

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left nook in this cross-dressing '70s-style white-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

The Speakeasy Undisclosed location (ticket buyers

receive a text with directions), SF; www.thespeak

easysf.com. \$70 (gambling chips, \$5-10 extra; after-hours admission, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Extended through May 24. Boxcar Theater's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work. The Speakeasy takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative — in which audiences perceive snatches of overheard stories rather than complete arcs, and can follow those of their own choosing — there's a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe's Clock Shop (the "cover" storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently gripped by a kind of historical double-recurrence of the roaring Twenties and dire Thirties at once, The Speakeasy is not a bad place to sit and nonder the simulacra of our elusive moment (Avila)

"Standing On Ceremony: The Gay Marriage
Plays" New Conservatory Theatre Center, 25 Van
Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm;
Sun, 2pm. Through April 27. New Conservatory
Theatre Center performs short plays about marriage equality by Mo Gaffney, Neil LaBute, Wendy
MacLeod, Paul Rudnick, and others.
Tipped & Tipsy Marsh Studio Theater, 1062

Valencia, SF; www.themarsh.org. \$15-50. Sat/5, 5pm: Sun/6, 7pm, Last fall's San Francisco Fringe Festival began on a high note with Jill Vice's witty and deft solo, Tipped & Tipsy, and the Best of Fringe winner is now enjoying another round at solo theater outpost the Marsh. Without set or costume changes. Vice (who developed the piece with Dave Dennison and David Ford) brings the querulous regulars of a skid-row bar to life both vividly and with real quasi - Depression-Era charm, She's a protean physical performer, seamlessly inhabiting the series of oddball outcasts lined up each day at Happy's before bartender Candy — two names as loaded as the clientele. After some hilarious expert summarizing of the do's and don'ts of bar culture, a story unfolds around a battered former boxer and his avuncular relationship with Candy, who tries to cut him off in light of his clearly deteriorating health. Her stance causes much consternation, and even fear, in his barfly associates, while provoking a dangerous showdown with the bar's self-aggrandizing sleazeball owner, Rico. With a love of the underdog and strong writing and acting at its core, Tipsy breezes by, leaving a superlative buzz. (Avila)

Top Girls Gough Street Playhouse, 1620 Gough, SF; www.custommade.org. \$15-35. Thu-Sat, 8pm; Sun, 7pm. Through April 13. Custom Made Theatre Company performs Caryl Churchill's celebration of powerful woman.

Twisted Fairy Tales Shelton Theater, 533 Sutter, SF; www.leftcoasttheatreco.org. \$15-25. Thu/3-Sat/5, 8pm. Left Coast Theatre Co. performs the world premiere of seven one-act LGBT-themed plays based on classic children's stories.

The Two Chairs Bindlestiff Studios, 185 Sixth St, SF; www.performersunderstress.com. \$10-30. Thu-Sat, 8pm; Sun, 2pm. Through April 13. Performers Under Stress performs Charles Pike's new play, described as "No Exit as a love story set in Napa on the Silverado Trail."

Venus in Fur Geary Theater, 415 Geary, SF; www. act-sf.org. \$20-120. Wed-Sat and Tue, 8pm (also Sat, 2pm); Sun, 7pm. Through April 13. American Conservatory Theater performs a new production of David Ives' 2012 Tony-nominated play.

The World of Paradox Garage, 715 Bryant, SF; www.paradoxmagic.com. \$12-15. Mon/7, 8pm. Footloose presents David Facer in his solo show, a mix of magic and theater.

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-11. Sun, 11am. Extended through May 25. The popular, kid-friendly show by Louis Pearl (aka "The Amazing Bubble Man") returns to the Marsh. Wrestling Jerusalem Intersection for the Arts, 925 Mission, SF; www.theintersection.org. \$20-30. Thu/3-Sat/5, 7:30pm; Sun/6, 2pm. Intersection for the Arts presents Aaron Davidman in his multi-

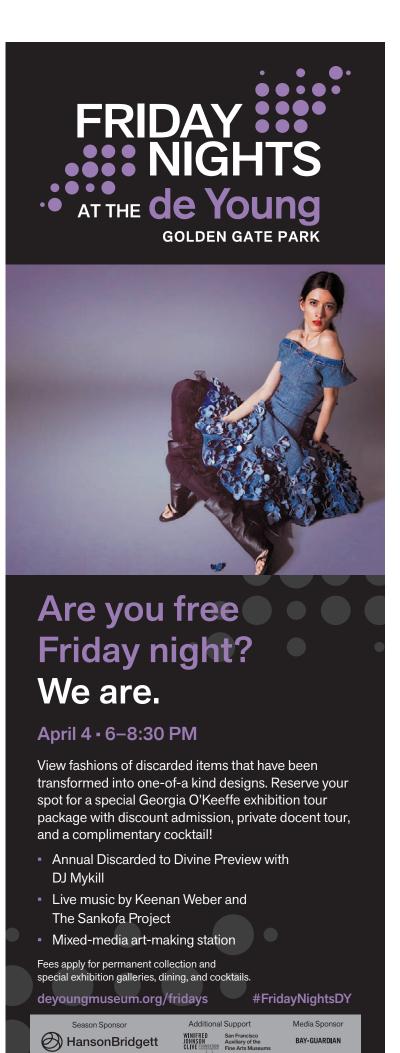


Image: Maison Castel

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#### ARTS + CULTURE ON THE CHEAP



HEY, POINDEXTER! GROUP ART SHOW "LOCAL NERDZ" GOES ON DISPLAY THU/3 AT MINI BAR SF.

Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

#### **THURSDAY 3**

"The Bittersweet Search for My Bubbe's Ukrainian Shtetl" Jewish Community Center East Bay, 1414 Walnut, Berk; www.jcceastbay. org. 7:30pm, \$8-10. Author and journalist Judith Fein discusses her autobiography, The Spoon from Minkowitz.

"Local Nerdz" Mini Bar SF, 837 Divisadero, SF; www.neverendingradicaldude.com. 6pm, free. Opening reception of work by artists who contribute to Never Ending Radical Dude, a website dedicated to "nerd news."

"1939: The Making of Six Great Films from Hollywood's Greatest Year" Books Inc. Opera Plaza, 601 Van Ness, SF; www.booksinc.net. 7pm, free. Charles F. Adams shares his new film-history book.

"Reel to Reel NightLife" California Academy of Sciences, 55 Music Concourse, Golden Gate Park, SF; calacademy.org/nightlife. 6-10pm, \$12. The San Francisco Film Society co-presents this week's NightLife, with a variety of screenings, plus music by Sweater Funk.

#### FRIDAY 4

Art Explosion Spring Open Studios 2014 Art Explosion Studios 17th Street, 2425 17th St, SF; www.artexplosionstudios.com. 7-11pm. Free. Also Sat/5-Sun/6, noon-5pm. The Mission artist collective hosts an open studios weekend, with over 100 participating artists.

with over 100 participating artists.

"Cambodian New Year Celebration" Peralta Hacienda Historical Park, 2465 34th Ave, Oakl; www.peraltahacienda.org. 10am-5pm, free. Traditional Cambodian music and dance, plus food and crafts.

"Creative Growth Beyond Trend Runway"

"Creative Growth Beyond Trend Runway Show" Berkeley Art Museum, Gallery B, 2626 Bancroft, Berk; bampfa.berkeley.edu. 7:30pm, \$7. Creative Growth Art Center and current BAM exhibit the Possible collaborate for this runway show featuring unique textile designs created in the Creative Growth studio and the Possible dye lab. Part of the museum's L@TE series.

Jane Goodall King Middle School, 1781 Rose, Berk; www.brownpapertickets.com. 7:30pm, \$15. KPFA presents the renowned scientist and chimpanzee researcher, here sharing her new book, Seeds of Hope: Wisdom and Wonder from the World of Plants.

"Greetings from Oblivion" Grant's Tomb Gallery, 50-A Bannam, SF; www.winstonsmith. com. 7-10pm, free. Winston Smith and other "fellow thought criminals" display art inspired by George Orwell's 1984.

"Let the Big Kids Play" Habitot Children's Museum, 2065 Kittredge, Berk; www.habitot. org. 6:30-10pm, \$15-20. RSVP at letthebigk-idsplay.eventbrite.com. The kid's museum goes adults-only with Ninkasi Brewery beer, music by CelloJoe, and access to exhibits. Yes, there will be face painting. Mary Roach Pegasus Books Downtown, 2349

Shattuck, Berk; (510) 649-1320. 7:30pm, free. The acclaimed author discusses and signs Gulp: Adventures on the Alimentary Canal. Roller Disco Party Women's Building Auditorium, 3543 18th St, SF; www.brownpapertickets.com. 8pm, \$10. Benefit SF IndieFest and groove on wheels (skate rentals available) at this party presented by Black Rock Roller Disco.

"West Portal's Sidewalk Arts and Crafts Show" West Portal between 15th Ave and Ulloa, SF; facebook.com/PacificFineArts. 10am-5pm. Free. Through Sun/6. Over 40 artists display photographs, paintings, ceramics, jewelry, and more.

#### SATURDAY 5

"Humanism and Its Boundaries" Women's Building, 3543 18th St, Rm A, SF; www.sfhumanists.org. 3-4:30pm, free. Jim Barnett, co-president of the Bay Area Humanists and Humanist Institute student, discusses the philosophy and principles of Humanism.

"Raw Fury: The Art of Mike Zeck" Cartoon Art Museum, 655 Mission, SF; www.cartoonart. org. 11am-5pm, \$4-8. Exhibit runs Tue-Sun, 11am-5pm, through Aug 10. Career retrospective honoring the iconic comics artwork of Mike Zeck, including *The Punisher, G.I. Joe, The Amazing Spider-Man*, and more.

Moazzam Shiekh Eastwind Books of Berkeley, 2066 University, Berk; www.asiabookcenter. com. 3pm, free. The author and City College of San Francisco teacher reads from Café Le Whore and Other Stories.

#### **SUNDAY 6**

"Poetry Unbound #11" Art House Gallery, 2905 Shattuck, Berk; (510) 472-3170. 5:15pm, \$5 (no one turned away). Readings by Jerry Ratch, Selene Steese, and Adele Mendelson, with a brief open mic hosted by Clive Matson and Richard Loranger.

#### **TUESDAY 8**

Poetry reading City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. With Raina J. Leon, Alexandra Mattraw, and Kevin Simmonds. SFBG

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#### BLADE RUNNERS: RAMA (IKO UWAIS) VERSUS THE ASSASSIN (CECEP ARIF RAHMAN) IN THE RAID 2'S CLIMACTIC FIGHT.

PHOTO BY AKHIRWAN NURHAIDIR AND GUMILAR TRIYOGA, COURTESY OF SONY PICTURES CLASSICS

#### BY CHERYL EDDY

cheryl@sfbg.com

FILM There are action films. And then there's The Raid 2. One need not have seen 2011's The Raid: Redemption to appreciate this latest collaboration between Welsh director Gareth Evans and Indonesian actor, martial artist, and fight choreographer Iko Uwais — it's recommended, of course, but the sequel stands alone on its own merits.

Overstuffed with gloriously brutal, cleverly staged fight scenes, *The Raid 2* — sometimes written with the subtitle "Berendal," which means "thugs" — picks up immediately after the events of the first film. Quick recap of part one: a special-forces team invades an apartment tower controlled by gangsters. Among the cops is idealistic Rama (Uwais). Seemingly bulletproof and fleet of fists and feet, Rama battles his way floor-by-floor, encountering machete-toting heavies and a wildeyed maniac appropriately named Mad Dog (Yayan Ruhian), as well as his own older brother, who's a highup in the organized crime world. Rama also realizes he's been unwittingly working for a corrupt police lieutenant, who's got a personal beef with the bad guys. The Raid's gritty, unadorned approach (streamlined location and cast, gasp-inducing fights) resonated with thrill seeking audiences weary of CG overload.

"Before we'd screened the first movie anywhere, we watched it to do a tech check on it. After we finished, we thought, 'OK. We have ... something," Evans recalled on a recent visit to San Francisco with Uwais. "But we just kept kind of focusing on, 'There's pixellation here, the picture's not great there.' We were looking at all the problems that you do when you're deep into production on something. Then, when [the 2011 Toronto International Film Festival] happened, it was like, 'Holy shit!' We had no idea it was going to get received like that. And it kept growing! For us, it was this weird experience where something that we'd made within our own little creative vacuum was suddenly being accepted by people."

A second Raid film was inevitable, especially since Evans — who became interested in Indonesian martial arts, or pencak silat, while working on 2007 doc The Mystic Art of Indonesia — already had its story in mind: Rama goes undercover in the underworld, a ploy that necessitates he do a prison stint to



## Brawl opera It's only April, but The Raid 2 is the action movie of the year

gain the trust of a local kingpin. Naturally, not much goes according to plan, and blood is shed along the way, as multiple power-crazed villains set their sinister plans into motion. Evans originally wanted to film it after making 2009's Merantau, his first action film with Uwais, but it proved too costly for the then-unproven team.

"For two years, we were looking for financing, but were not able to get it. So we did the first Raid because it was lower budget. It was like a plan B," Evans said. "After that, our investor was willing to help finance the second one. It bought us better equipment, more time to shoot, better sets. All of that stuff that we spent extra money on went up on the screen."

With a fan base established by the first film, Evans — himself a lifelong action movie lover — knew expectations were high. Somehow, he'd have to top The Raid. "It couldn't be The Raid 2, except now it's a bigger building," he joked. "So, what can we do differently? Expand the universe, and expand the characters. Explore different territory and be able to try different action beats: Car chase! Prison riot! And using weapons that we hadn't introduced before, like the curved

blades. It's one of the weapons in silat. So it's like, 'Ok, this thing exists. Why haven't we used it yet?' We kind of hinted at it in Merantau — but we never really used it. Indonesian fans of that movie complained, but I was like, 'Hold tight. We will use it.' It's such a violent, aggressive weapon that it wouldn't have felt right in Merantau. But in The Raid 2, it felt right."

Evans was also concerned that the "element of surprise" would be lost for audiences who had seen the first film. When asked to elaborate — because Uwais' character is a mild-mannered nice guy who, surprise, is also an explosive killing machine? — he broke it down.

"[In the first film, audiences] got a taste for our choreography. We try to differentiate ourselves from other martial artists and filmmakers that do this type of stuff. Not in a way of like, 'What we do is better.' It's more a case of, everyone packages their films differently," he said. "We're big fans of what Tony Jaa has done, and Sammo Hung, Donnie Yen, and Jackie Chan. But we have certain rules that we just don't break. We never do a replay of anything when it comes to a stunt or an action sequence. It's all one flow, and it never breaks rhythm -

it keeps going until the thing is finished. In terms of slo-mo, we only ever use it to tell something dramatically within a fight sequence. We never use it to show off a movement. Which segues into, no acrobatics. Because as soon as you do that, you've got a stunt guy waiting to get hit. And that takes you out of the scene straightaway."

Presenting the fight scenes realistically benefits more than just the audience. "On TV in Indonesia, silat is represented in the most bullshit way possible: people jump into the sky and fly, and turn into jaguars, and shoot fireballs out of their eyes. I'm not exaggerating! When we first went to gather money for Merantau, we'd say, 'We're gonna make a silat film!' and people would be like, 'Aw, silat? That's that stupid thing on TV,"" Evans recalled. "But I'd met Iko, and his gurus and teachers, and silat is such an integral part of their lives. [It was important to me that] if we made films about this martial art, we had to do it in a way that reclaims it from what had been done before. We wanted it to be real, and true to what they study."

Though the actual fighting is realistic, the settings were carefully chosen for cinematic impact. Both

of those ante-upping "action beats" Evans mentioned — the car chase, in which Uwais' character batters his opponents inside of a moving vehicle, and the prison riot, which is muddy, bloody mayhem — are standouts.

"A lot of people responded to the idea of claustrophobia in the first one, because of all the enclosed spaces," Evans said. "I wanted to find a way to still have these tight moments in the second one, even though the scope was much wider. Even within a car chase, we could dive right inside and have this super claustrophobic fight in the back seat."

Uwais estimated that each fight scene required three or four months of practice — and even more for the car stunt. "Standing and fighting is very different than sitting and fighting," he pointed out.

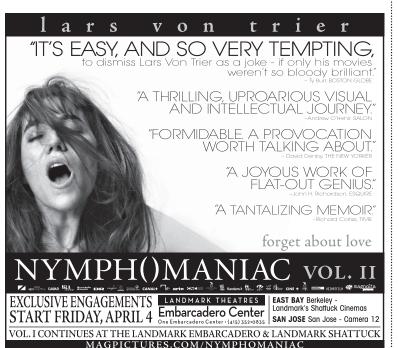
The collaborators, who have an easygoing rapport, have conflicting memories when it comes to filming the sloppy prison brawl — though they agree it was far and away the least fun scene to shoot. (Evans: "We shot that for eight days straight." Uwais: "Eight days? It was 10 days." Evans: "The guys were caked in mud all day." Uwais: "From 6am to 5pm." Evans: "More like, 4pm." Uwais: "5pm!" Evans: "Ok, 5pm!")

As The Raid 2 prepares to open wide, Evans is ramping up plans for the third film in the trilogy. "Whereas *The Raid 2* starts like two hours after The Raid finishes, The Raid 3 starts three hours before *The Raid 2* finishes," he revealed. "So there's a scene toward the end where a certain group makes a decision on something, and part three's gonna follow the consequences of those actions. The Raid 3 is going to be way more streamlined than part two [which runs 148 minutes], and it's going to be an homage to certain styles of cinema that I love that I really want to try and play with."

And yes, there's an American *Raid* remake in the works. When asked "Whyyyy?", Evans was ready with an answer. "I've been a huge fan of Asian cinema ever since I was a kid, and I used to have that same feeling: 'Oh my god, they can't remake that!' But in this case, nothing takes the original away. If anything, people who see the remake might get introduced to the original now, because they didn't know it existed before." sfbG

THE RAID 2 opens Fri/4 in Bay Area theaters.

OPINION NEWS FOOD + DRINK THE SELECTOR MUSIC ARTS + CULTURE FILM CLASSIFIEDS APRIL 2 - 8, 2014 / SFBG.COM 35





## Freedom of expression

------ A PFA series pays tribute to Czech New Wave filmmaker Jan Nemec --------

BY DENNIS HARVEY

arts@sfbg.com

FILM The 1960s were a liberating period for movies almost everywhere, not least behind the Iron Curtain and particularly in Czechoslovakia, a country created (from the Austro-Hungarian Empire) in the wake of world war and dissolved (into two nations) by the official end of the Cold War. The "Czechoslovak New Wave" was a moment of considerable international interest at the time — notably winning Best Foreign Language Film Oscars for 1965's

The Shop on Main Street and Closely

Watched Trains two years later, along

Language Film Oscars for 1965's
The Shop on Main Street and Closely
Watched Trains two years later, along
with umpteen festival awards—
that attained immediate poignancy
by being so short-lived. When Soviet
tanks rolled in to aggressively squelch
the liberal reforms of "Prague Spring"
in August 1968, the reassertion of censorious state control put a chokehold on film-

rious state control put a chokehold on film-makers as much as any other "subversive" group.

Some talent fled to the West, achieving variable success, most notably future double Oscar winner Milos Forman (1975's One Flew Over the Cuckoo's Nest, 1984's Amadeus), and Ivan Passer of cult faves Cutter's Way (1981) and Creator (1985). Some, unwilling or unable to get out, were prevented from working again in the government-controlled film industry for so long that by the time such blacklists no longer existed, they'd lost interest or died. Others, like the recently deceased Vera Chytilová (1966's Daisies), Jirí Menzel (the aforementioned Trains), Jaromil Jires (1970's Valerie and Her Week of Wonders), and animator Jan Svankmajer (1988's Alice), stayed and managed to build substantial bodies of work despite occasionally finding themselves on the wrong end of the political stick.

What virtually all these directors have in common is that some of their films were banned, whether before or after the Soviet invasion: Jires and Menzel had exceptional features (respectively 1969's *The Joke* and 1990's *Larks on a String*) no one saw until decades later. Chytilová had to direct commercials under her husband's name before falling back into official favor, while in 1972 Svankmajer was barred from working at all for several years. What would they and myriad lesser-known artists have created if Prague Spring had never ended?

That question looms particularly large over the career of Jan Nemec, alleged enfant terrible of the Czech New Wave. He's nearing 80 now, and still active — back in the Czech Republic, which he returned to some years ago after a couple fugitive decades abroad — yet his original output from 1964 to 1968 still overshadows the sporadic projects he's been allowed to realize since. That period's burst of youthful energy and inspiration remains somewhat dazzling, all the more so because in many ways we never got to see his talent fully mature. The traveling retrospective stopping at Berkeley's Pacific Film Archive over the next two weeks offers a necessarily spotty portrait of an artist whose expressions have been more than usually subject to cruel fate.

His 1960 graduation short *A Loaf of Bread* — a terse miniature in which starving concentration camp prisoners toward the end of World War II try to steal sustenance from Nazi guards — could serve as a prelude to his

first feature four years later. *Diamonds of the Night* (1964) begins with frantic handheld camera as two young men stagger uphill from gunfire into the countryside, having fled a prison train probably headed to the camps. The woods are a strange and forbidding landscape, its danger heightened by these city boys' extreme hunger and exhaustion. Occasionally flashing back to their lives

before capture, the film's woozy disorientation prevents our being sure if the pursued, panicky protagonists are witnessing grotesque sights and committing violence,

or simply hallucinating it all.

Barely over an hour, this blackand-white jolt of mixed realism and surrealism (drawn, like *Bread*, from a story by Czech camp survivor Arnost Lustig) announced a major new talent. While its historical indictment of a persecuting foreign power kept it safe from official criticism, the 28-yearold Nemec wasted little time before pushing the envelope much further. *A Report* 

on the Party and the Guests (1966) is an absurdist allegory with unmistakable political overtones. Its protagonists are a group of drunken bourgeoisie picnickers who fall in with other, larger, vaguely sinister parties in the woods, culminating in a vast al fresco banquet in which a good time is had by all — so long as they adhere to the increasingly arbitrary rules of conformity. If not, the fade out suggests, they will be — like Diamonds' Jewish lads — hunted down with rifles and dogs, like game.

This blunt provocation did not go unnoticed by the right wrongdoing people: It was immediately "banned forever" by the Czech government. Fortunately, Nemec had already begun his next film. *Martyrs of Love* (1967) is a three-part homage to silent comedy in which there's almost no dialogue, plenty of slapstick, and a brief cameo by *Daisies'* anarchic female duo. Also tipping hat to Jacques Tati, it was a delight whose elements of social satire could offend no one. Yet it did very little to balm the rancor that *Party* stirred. After his short documentary about the Soviet occupation, 1968's *Oratorio for Prague* was banned — yet footage from it used by news services around the world — he was persona non grata at home, eventually given the choice of exile or prison.

His work over the next couple decades is scant and elusive; it's represented at the PFA only by a 1975 German TV adaptation of *Metamorphosis* by Nemec's hero, Kafka. When he resurfaced with a couple post-perestroika features (notably 1990's *In the Light of Love*, from Czech literary avant-gardist Ladislav Klima's absurdist 1928 novel), they were poorly received and remain hard to find. More recently he's turned toward collage-style video essays like 2001's autobiographical *Late Night Talks with Mother* and 2005's *Toyen* (about the Czech surrealist painter). They're complex intellectual and aesthetic explorations — but they still leave you wondering about the filmmaker he might have become if 1968 hadn't come in like a lamb and gone out like a sacrificial one. sfeed

#### DIAMONDS OF THE NIGHT: JAN NEMEC

April 6-23, \$5.50-\$9.50 Pacific Film Archive 2572 Bancroft, Berk. bampfa.berkeley.edu

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"A Spell to Ward Off the Darkness' and other Crossroads standouts

#### BY CHERYL EDDY

cheryl@sfbg.com

**FILM** It's Crossroads time again — the annual San Francisco Cinematheque festival of experimental, avant-garde, abstract, and otherwise difficult-to-easily-categorize works carefully curated for adventurous, open-minded filmgoers.

In other words, if you're counting down to the next *Transformers* flick, this may not be your jam. But there's an eager Bay Area audience for the other end of the cinematic spectrum, as evidenced by the fact that Crossroads' "Nathaniel Dorsky: Three Premieres" program, which is being presented twice at Yerba Buena Center for the Arts, is already sold out.

Fortunately, there are eight other programs, two of which focus on Ben Rivers and Ben Russell's A Spell to Ward Off the Darkness, which makes its Bay Area premiere after receiving much buzz on the international festival circuit. Robert A.A. Lowe (also known as Lichens, he's a solo musician who performs with local doom droners Om on occasion) plays the film's central character, a nameless wanderer who drifts through its three segments in pursuit of some mysterious ideal. First, he's a commune dweller — no context is given, but its residents are clearly international, with varying accents and languages, and the directors have said it's set on an Estonian island.

It's an idyllic place: leafy,

creative, and harmonious, populated by a group that's more back-to-the-land intellectual than hippie. There are newborn babies, towheaded children with painted faces, adults-only group saunas, and a geodesic dome. "This whole process is unpredictable. It's important to keep in mind, the visions and ideas are just guidelines," one man reflects; he's referring to the group's pursuit of what one woman calls "utopian architecture," but he could also be giving viewing instructions for this film

It's useful advice, especially when Spell shifts settings. Lowe's quiet observer is now a man roaming solo through the Finnish woods; the camera gazes into the landscape from afar as he climbs up and down trails, up and down through the frame. Occasionally, he stops by a small house, seemingly abandoned but still containing certain odd objects (needlepoint pictures, stacks of tabloids, floral curtains). Nature fascinates the camera — including, yes, multiple long shots of lichens — but so does Lowe, specifically his eyes, which are held in close-up after he's shown dabbing white makeup on his face. Suddenly, we see the house engulfed in flames, there's a cut to black, and then we hear the exact right music to show after an inferno: black metal, that most deliberately lo-fi and ear-shredding of heavy musical subgenres.

For metal fans, this sequence could prove the most controversial — there aren't any Scandinavians in the mix, and one of the dudes

is from Liturgy. (Like, do they even burn churches in Brooklyn, man?) But even music snobs will have a hard time resisting *Spell's* spell, or giving kudos for the film's title treatment — a slightly more readable interpretation of the spidery font favored by extreme musicians, encasing words that echo the film's surprisingly optimistic undercurrent.

Co-director Rivers appears in person at the film's Fri/4 screening; Sat/5, he'll give an artist's talk, moderated by SF Cinematheque's Steve Polta, at the Kadist Art Foundation, where the film will be exhibited as a "three-part spatialized architectural video installation."

The rest of Crossroads is given over to shorts programs, assembled with characteristic creativity (Program 3 "is focused on abstract animation-graphic cinema, environmentalism, and crack pot exploration," according to Polta), with co-producing credits given to Cinema Arts at the Exploratorium and the San Francisco Dance Film Festival on selected nights. There will also be a "live cinema" program (with live experimental music), and works by notable locals, including recent Guardian GOLDIE award winners Malic Amalya and Paul Clipson. sfbG

#### CROSSROADS 2014

Thu/3-Sun/6, \$5-10 Victoria Theatre 2961 16th St, SF Kadist Art Foundation 3295 20th St, SF www.sfcinematheque.org





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PHOTO BY ZADE ROSENTHAI

Film listings are edited by Cheryl Eddy, Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo, For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com

#### OPENING

Breathe In In Drake Doremus's lyrical tale of a man in midlife crisis, Guy Pearce plays Keith Reynolds, a high school music teacher living in upstate New York with his wife, Megan (Amy Ryan), and teenage daughter, Lauren (Mackenzie David). Quietly harboring his discontent, Keith spends solitary moments wistfully sifting through glory-days photographs of his former band and memories of the undomesticated life he and Megan led two decades ago in New York City, which the two revisit in a low-toned call-and-response that doesn't need to erupt into a blistering argument to clarify their incompatible positions. The melancholy calm is disrupted by the arrival of a British exchange student named Sophie (Felicity Jones, who also starred in Doremus's 2011 film, Like Crazy). Evading a scene of loss and heartbreak at home, 18-year-old Sophie has come to spend a semester at Lauren's high school, a juxtaposition that presents us with two wildly distinct species of teenager. Lauren is a brittle, popular party girl whom we watch making poor choices with a predatory classmate; Sophie is a soulful, reserved young woman whose prodigious talent at the piano first jars Keith out of his malaise into an uncomfortable awareness. A scene before Sophie's arrival in which the family plays Jenga and Keith pulls out the wrong piece, toppling the tower, perhaps presses its ominous visual message too hard. Meanwhile, similarities to 2012's Nobody Walks underscore the argument that this subject matter is an old, tired tale. But for the most part, the

intimacy that develops between Keith and Sophie is constructed with delicate restraint, and Doremus and writing partner Ben York Jones have crafted a textured portrait of a man trying to repossess the past. (1:37) Sundance Kabuki. (Rapoport) Captain America: The Winter Soldier Marvel's most wholesome hero returns in this latest film in the Avengers series, and while it doesn't deviate from the expected formula (it's not a spoiler to say that yes, the world is saved yet again), it manages to incorporate a surprisingly timely plot about the dangers of government surveillance. Steve Rogers (Chris Evans), hunkiest 95-year-old ever, is still figuring out his place in the 21st century after his post-World War II deep freeze. Nick Fury (Samuel L. Jackson) has him running random rescue missions with the help of Black Widow (Scarlett Johansson), but SHIELD is working on a top-secret project that will allow it to predict crimes before they occur. It isn't long before Cap's distrust of the weapon — he may be old-fashioned, but he ain't stupid — uncovers a sinister plot led by a familiar enemy, with Steve's former BFF Bucky doing its bidding as the science-experiment-turned-assassin Winter Soldier (Sebastian Stan). Anthony Mackie, Robert Redford, and series regular Colbie Smulders are fine in supporting roles. and Johansson finally gets more to do than punch and pose, but the likable Evans ably carries the movie - he may not have the charisma of Robert Downey Jr., but he brings wit and depth to a role that would otherwise be defined mainly by biceps and CG-heavy fights. Oh, and you know the drill by now: superfans will want to stick around for two additional scenes tucked into the end credits. (2:16) (Eddv) Frankie & Alice Halle Berry plays a go-go dancer with dissociative identity disorder. (1:42) Goodbye World The end begins with a text "Goodbye world," sent to every cell phone. Once the computer virus-spawned anarchy really gets rolling



(internet and power outages, violence and chaos), a group with nerdy-tech past connections descends on the survivalist-chic homestead of responsible James (Adrian Grenier) and "zany" Lily (Kerry Bishé): uptight Becky (Caroline Dhavernas) and unhappy Nick (Ben McKenzie); Lev (Scott Mescudi, aka musician Kid Cudi), who may have accidentally unleashed the virus; Laura (Gaby Hoffman), haunted by a recent political scandal: and ex-con Benji (Marc Webber) with his nubile tagalong (Remy Nozik). Most of these folks — even the ones married to each other — are frenemies at best, and their relationships disintegrate as civilization crumbles from afar. Physical menace enters this Big Chilloff-the-grid reunion when surly National Guardsmen emerge from the woods, but the main dramas take place 'twixt the members of the angsty ensemble all of whom are actually in desperate need of a fresh start. Among a cast composed mostly of TV veterans, Hoffman (last seen scene-stealing on Girls) is the standout performer, not to mention the MVP of this particular apocalypse. (1:41) Four Star. (Eddy) Island of Lemurs: Madagascar Morgan Freeman narrates this 3D IMAX look at lemurs. (:39) It Felt Like Love Set on the outer edges of Brooklyn and Queens, writer-director Eliza Hittman's debut feature tracks the summertime wanderings and missteps of 14-year-old Lila (Gina Piersanti), whose days mainly consist of trailing in the wake of her more sexually experienced and perpetually coupled-off best friend, Chiara (Giovanna Salimeni). The camera repeatedly finds Lila in voveur mode, as Chiara and her boyfriend, Patrick (Jesse Cordasco), negotiate their physical relationship and redefine the limits of PDA, unfazed by Lila's silent, watchful presence. It's clear she wants some part of this, though her motivations are a murky compound of

von Trier (in one of many moments when he uses Joe or Seligman as his mouthpiece) protests against the tyranny of political correctitude that renders a word like "Negro" unsayable — you're still free to feel offended when his camera spends more time ogling two African men's variably erect dicks in one brief scene that it does all the white actors' cocks combined. But then there's considerably more graphic content all around in this windup, which ends on a predictable note of cheap, melodramatic irony. But that's part of the charm of the whole enterprise Reeling heedlessly from the pedantic to the shock ing to the trivial, like a spoiled child it manages to be kinda cute even when it's deliberately pissing you off. (2:10) Embarcadero, Smith Rafael. (Harvey) On My Way Not for nothing too does the title On My Wayevoke Going Places (1974): director Emmanuelle Bercot is less interested in exploring Catherine Deneuve's at-times-chilled hauteur than roughing up, grounding, and blowing fresh country air through that still intimidatingly gorgeous image Deneuve's Bettie lost her way long ago — the former beauty queen, who never rose beyond her Miss Brittany status, is in a state of stagnation, working at her seafood restaurant, having affairs with married men, living with her mother, and still sleeping in her girlhood room. One workday mid-lunch hour, she gets in her car and drives, ignoring all her ordinary responsibilities and disappearing down the worm-hole of dive bars and back roads. She seems destined to drift until her enraged, equally lost daughter Muriel (Camille) calls in a favor: give her son Charly (Nemo Schiffman) a ride to his paternal grandfather's. It's chance to reconnect and correct course even after Bettie's money is spent, her restaurant appears doomed, and the adorable, infuriating Charly acts out. The way is clear, however; what could have been a musty, predictable affair, in the style of so many boomer tales in the movie houses these days, is given a crucial infusion of humanity and life, as Bercot keeps an affectionate eye trained on the unglamorous everyday attractions of a French backwater and Deneuve works that ineffable charm that draws all eyes to her onscreen. Her Bettie may have kicked her cigarette habit long ago, but she's still smokin' — in every way. (1:53) Clay. (Chun) The Raid 2 See "Brawl Opera." (2:19) Metreon, Sundance Kabuki, Shattuck. Rob the Mob Based on a stranger-than-fiction actual case, this rambunctious crime comedy stars

effort since his last four-hour-plus project 20 years

ago, TV miniseries The Kingdom. Never mind that

Michael Pitt and Nina Arianda as Tommy and Rosie, a coupla crazy kids in early 1990s Queens — crazy in love, both before and after their strung-out robbery antics win them both a stint in the pen. When Tommy gets out 18 months later, he finds Rosie has managed to stay clean, even getting a legit job as a debt collector for positive-thinking nut and regular employer of strays Dave (a delightful Griffin Dunne). She wants Tommy to do likewise, but the high visibility trial of mob kingpin John Gotti gives him an idea: With the mafia trying to keep an especially low profile at present, why not go around sticking up the neighborhood "social clubs" where wise guys hang out, laden with gold chains and greenbacks but (it's a rule) unarmed? Whatta they gonna do. call the police? This plan is so reckless it just might work and indeed it does for a while But these endearingly stupid lovebirds can't be counted on to stay under the radar, magnetizing attention from the press (Ray Romano as a newspaper columnist), the FBI, and of course the "organization" — particularly one "family" led by Big Al (Andy Garcia). Written by Jonathan Fernandez, this first narrative feature from director Raymond DeFitta since his terrific 2009 sleeper hit *City Island* is less like that screwball fare and more like a scaled down, economically downscaled American Hustle (2013), another brashly comedic period piece inspired by tabloid-worthy fact. Inspiration doesn't fully hold up to the end but the film has verve and style to spare, and the performances (also including notable turns from Cathy Moriarty, Frank Whaley, Burt Young, Michael Rispoli, Yul Vazquez and others) are sterling. (1:42) Embarcadero. (Harvey)

The Unknown Known After winning an Oscar for 2003's The Fog of War: Eleven Lessons from the Life of Robert S. McNamera. Errol Morris revisits the extended-interview documentary format with another Secretary of Defense, Donald Rumsfeld. The film delves into Rumsfeld's lengthy political career — from Congress to the Nixon, Ford, and George W. Bush administrations — drawing insights from the man himself and his extensive archive of memos ("there have to be millions") on Vietnam, 9/11, Osama bin Laden, the "chain of command," torture, the Iraq War, etc., as well as archival footage that suggests the glib Rumsfeld's preferred spin on certain events is not always fac-CONTINUES ON PAGE 40 >>

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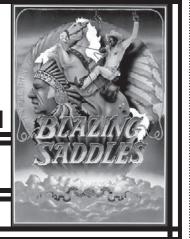
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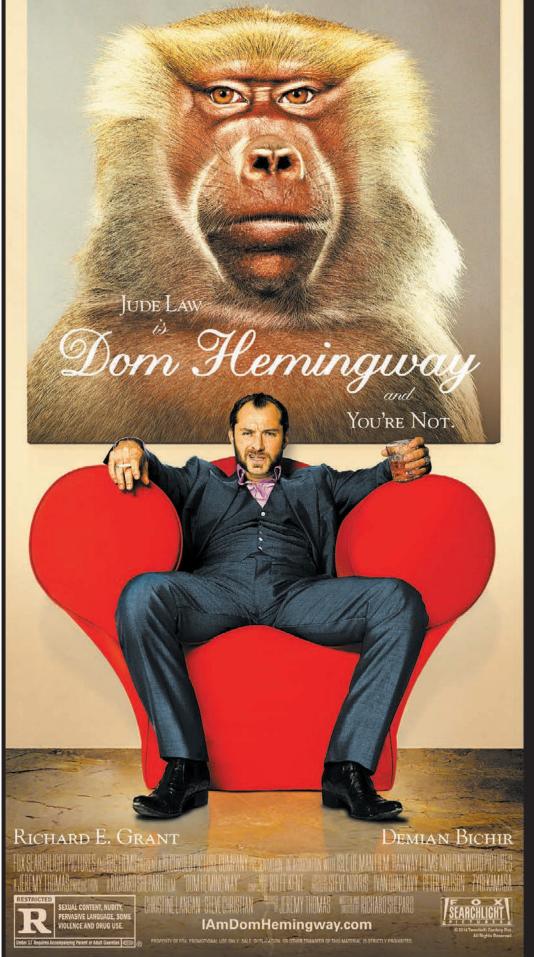


envy, loneliness, and longing for a sense of place among her peers. A brief encounter with an older boy, Sammy (Ronen Rubinstein), whom Chiara knows — more of a sighting, really — provides the tiniest of openings, and Lila forces her way through it with an awkward insistence that is uncomfortable and sometimes painful to witness. Lila lacks Chiara's fluid verbal and physical vernacular, and her attempts at mimicry in the cause of attracting Sammy's attention only underline how unready and out of her depth she is. As Lila pushes into his seedy, sleazy world — a typical night is spent getting wasted and watching porn with his friends — their encounters don't look like they feel like love, though Piersanti poignantly signals her character's physical desire in the face of Sammy's bemused ambivalence. Hittman unflinchingly leads her hapless protagonist through scenes that hover uneasily between dark comedy and menace without ever quite landing, and this uncertainty generates an emotional force that isn't dispelled by the drifting, episodic plot. (1:22) *Roxie*. (Rapoport) Jinn Horror movie based on the mythical creature from Arabic folklore, (1:37)

The Missing Picture Rithy Panh's latest film about the homeland he fled as a teenager is atypically, directly autobiographical, and most unusually crafted. He re-creates his once comfortable Phnom Penh family's grim fate after Pol Pot and company seized control of Cambodia in 1975 — as all fell prey to the starvation, forced labor, and other privations suffered by perceived "enemies" of the new regime not by any conventional means but via elaborate dioramas of handmade clay figures depicted in prison camp life (and death). There's also ample surviving propagandic footage of the Khmer Rouge trumpeting its "model society" that was in reality little more than an experiment in mass execution and torture. The result is a unique and powerful take on one of the 20th century's worst crimes against humanity. (1:36) Opera Plaza. (Harvey) Nymphomaniac. Volume II The second half of Lars

von Trier's anecdotal epic begins with Joe (Charlotte Gainsbourg) recalling the quasi-religious experience of her spontaneous first orgasm at age 12. Then she continues to tell bookish good Samaritan Seligman (Stellan Skarsgard) - who reveals he's an asexual 60-something virgin — the story of her sexually compulsive life to date. Despite finding domestic stability at last with Jerome (Shia LeBeouf), she proves to have no talent for motherhood, and hits a tormenting period of frigidity eventually relieved only by the brutal ministrations of sadist K (Jamie Bell, burying Billy Elliott for good). She finds a suitable professional outlet for her peculiarly antisocial per sonality, working as a sometimes ruthless debt collector under the tutelage of L (Willem Dafoe), and he in turn encourages her to develop her own protégé in the form of needy teenager P (Mia Goth). If Vol. I raised the question "Will all this have a point?," Vol II provides the answer, and it's (as expected) "Not really." Still, there's no room for boredom in the filmmaker's most playfully arbitrary, entertaining and least misanthropic (very relatively speaking)

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## IN SELECT THEATRES APRIL 11

OPINION NEWS FOOD + DRINK THE SELECTOR MUSIC ARTS + CULTURE FILM CLASSIFIEDS APRIL 2 - 8, 2014 / SFBG.COM 39

#### **FILM LISTINGS**

tually accurate (see: Saddam Hussein and WMDs). Morris participates from behind the camera, lobbing questions that we can hear and therefore gauge Rumsfeld's immediate reaction to them. (The man is 100 percent unafraid of prolonging an awkward pause.) A gorgeous Danny Elfman score soothes some of the anger you'll feel digesting Rumsfeld's rhetoric, but you still may find yourself wanting to shriek at the screen. In other words, another Morris success. (1:42) Elmwood, Presidio. (Eddy)

#### ONGOING

GUARDIAN

Bad Words Settling a grudge score whose precise origin remains unclear until late in the game, worldclass misanthrope Guy Trilby (Jason Bateman) is

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celebrating his 40th birthday by competing in a national spelling bee. Yes, spelling bees are generally for children, and so is this one. But Guy has found a legal loophole permitting his participation and the general hate wending his way from contest staff (Allison Janney, Philip Baker Hall) — let alone the tiger-mom-and-dad parents ready to form a lynch mob — is just icing on the cake where he's concerned. What's more, as some sort of majorly underachieving near-genius, he's in fact well equipped to whup the bejesus out of overachieving eight-year-olds when it comes to saying the right letters out loud. The only people on his side, sorta are the online journalist (Kathryn Hahn) reporting on his perverse quest, and the insidiously cute Indian American competitor (Rohan Chand) who wants to be besties, or perhaps just to psych him out. (Note: The tyke's admitted favorite word is "subjugate.")

Written by Andrew Dodge, this comedy in the tradition (a little too obviously) of 2003's Bad Santa and such provides the always enjoyable Bateman  $\,$ with not only a tailor-made lead role, but a directorial debut as well. He does just fine by both. Yet as nicely crafted and frequently-pretty-funny *Bad Words* is, at core it's a rather petty movie — small, derivative, and cynically mean-spirited without the courage of genuine biliousness. It's at once not-half-bad. and not half as badass as it pretends

er Luke Moran stars as Jack, an all-American lad who signs on for an Army stint in the wake of 9/11, and finds himself posted to the titular Iraqi prison turned U.S. military detainee camp 20 miles outside Baghdad. Despite the occasional bombing, however, life is mostly underutilized tedium for he and his fellow grunts. With nothing else to do, Jack volunteers for MP duty as a guard in the cell blocks - where his initial shock at the torture and abuse of prisoners is exacerbated by his friendship with the well educated, friendly, convincingly innocent New Mexico penitentiary, this drama is effective as far as it goes in exploring one fictive soldier's rocky road under the influence of stress, isolation, and boredom. But as it ultimately encompasses the real-life international Abu Ghraib scandal of 2004 - in which leaked photos revealed widespread humiliation and abuse of prisoners for no evident falls well short in illuminating just how that kind of systemic breakdown can occur amongst seemingly normal, disciplined military personnel. Moran and company do raise the issue, but it turns out to be a weightier, more disturbing issue than this modestly ambitious feature is equipped to handle. (1:42) Metreon. (Harvey)

to be. (1:29) Marina, 1000 Van Ness, SF Center, Sundance Kabuki. (Harvey) Boys of Abu Ghraib First-time feature director-writcaptive Ghazi (Omid Abtahi). Shot at an abandoned purpose save enlistees' loutish amusement — Boys

Divergent Based on the blockbuster dystopian-future YA novel by Veronica Roth (the first in





#### FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters

Balboa 38th Ave/Balboa. 221-8184, www halboamovies com

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level, 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.Intsf.com/ marina theatre

Metreon Fourth St/Mission 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeo-

1000 Van Ness 1000 Van Ness. 1-800-231-3307

Opera Plaza Van Ness/Golden Gate. 267-4893. Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Alejandro Jodorowsky had avant-garde interests

that led him from theater and comic book art to film,

Sundance Kabuki Cinema Post/Fillmore 929-4650

Vogue Sacramento/Presidio. 221-8183.

#### **BAY AREA**

Albany 1115 Solano, Albany. (510) 464-5980. AMC Bay Street 16 5614 Shellmound. Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk.

(510) 464-5980. Cerrito 10070 San Pablo, El Cerrito.

(510) 972-9102.

Emery Bay 6330 Christie, Emeryville.

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404 New Parkway 474 24th St, Oakl.

Piedmont Piedmont/41st St, Oakl.

(510) 464-5980.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk (510) 843-1487. **SFBG** 

a trilogy), Divergent is set in a future city-state version of Chicago in which society is divided into five character-based, color-coded factions: Erudite. Amity, Candor, Abnegation, and Dauntless. Like her peers, Beatrice Prior (Shailene Woodley), the film's Abnegation-born teenage heroine, must choose a permanent faction — with the help of a standardized aptitude test that forgoes penciling in bubbles in favor of virtual reality psychic manipulation. When the test fails to triangulate her sole innate personality trait, she learns that she belongs to a secret, endangered sixth category: Divergent, an astonishing set of people who are not only capable of, say, acts of selflessness but can also produce intelligent thought, or manifest bravery in the face of danger. Forced to hide her aberrant nature in a society whose leaders (Kate Winslet) are prone to statements like "The future belongs to those who know where they belong," and seemingly bored among Abnegation's hive of gray cardigan-wearing worker bees, Beatrice chooses Dauntless, a dashing gang of black-clad, alterna-rock music video extras who jump on and off moving trains and live in a warehouse-chic compound whose dining hall recalls the patio at Zeitgeist. Fittingly, a surly, tattooed young man named Four (Theo James) leads Beatrice, now Tris, and her fellow initiates through a harsh proving regimen that, if they fail, will cast them into an impoverished underclass. Director Neil Burger (2006's The Illusionist, 2011's Limitless) and the behemoth marketing force behind Divergent are clearly hoping to stir up the kind of madness stoked by the Twilight and Hunger Games series, but while there are bones a-plenty to pick with those franchises, Divergent may have them beat for pure daffiness of premise and diameter of plot holes and that's after screenwriters Evan Daugherty and Vanessa Taylor's major suturing of the source material's lacunae. The daffiness doesn't translate into imaginative world-building, and while a couple of scenes convey the visceral thrills of life in Dauntless. the tension between Tris and Four is awkwardly ratcheted up, and the film's shift into a mode of crisis is equally jolting without generating much heat. (2:20) Balboa, Metreon, 1000 Van Ness, Sundance STARTS FRIDAY, APRIL 4 Kabuki, (Rapoport) Jodorowsky's Dune A Chilean émigré to Paris, 4-STAR THEATRE 2200 Clement St, San Francisco (415) 666-3488

making his feature debut with 1968's Fando y Lis. Undaunted by its poor reception, he created Él Topo (1970), a blood-soaked mix of spaghetti western. mysticism, and Buñuellian parabolic grotesquerie that became the very first "midnight movie." After that success, he was given nearly a million dollars to "do what he wanted" with 1973's similarly out-there *The Holy Mountain*, which became a big hit in Europe. French producer Michel Seydoux asked Jodorowsky what he'd like to do next. Dune, he said In many ways it seemed a perfect match of director and material. Yet Dune would be an enormous undertaking in terms of scale, expense, and technical challenges. What moneymen in their right mind would entrust this flamboyant genius/nut job with it? They wouldn't, as it turned out. So doc *Jodorowsky's* Dune is the story of "the greatest film never made," one that's brain-exploding enough in description alone. But there's more than description to go on here, since in 1975 the director and his collaborators created a beautifully detailed volume of storyboards and other preproduction minutiae they hoped would lure Hollywood studios aboard this space phantasmagoria. From this goldmine of material, as well as input from the surviving participants, Pavich is able to reconstruct not just the film's making and unmaking, but to an extent the film itself — there are animated storyboard sequences here that offer just a partial yet still breathtaking glimpse of what might have been. (1:30) Embarcadero. (Harvey) Noah Darren Aronofsky's Biblical epic begins with a brief recap of prior Genesis events — creation is detailed a bit more in clever fashion later on leading up to mankind's messing up such that God wants to wipe the slate clean and start over. That means getting Noah (Russell Crowe), wife Naameh (Jennifer Connelly), and their three sons and one adopted daughter (Emma Watson) to build an ark that can save them and two of every animal species from the imminent slate-wiping Great Flood. (The rest of humanity, having sinned too much, can just feed the fishes.) They get some help from fallen angels turned into Ray Harryhausen-type giant rock creatures voiced by Nick Nolte and others. There's an admirable brute force and some startling imagery to this uneven, somber, Iceland-shot tale "inspired" by the Good Book (which, needless to say, has endured more than its share of revisions over the centuries). Purists may guibble over some choices



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#### FILM LISTINGS

including the device of turning minor Biblical figure Tubal-Cain (Ray Winstone) into a royal-stowaway villain, and political conservatives have already squawked a bit over Aronofsky's not-so-subtle message of eco-consciousness, with Noah being bade to "replenish the Earth" that man has hitherto rendered barren. But for the most part this is a respectable, forceful interpretation that should stir useful discussion amongst believers and non believers alike. Its biggest problem is that after the impressively harrowing flood itself, we're trapped on the ark dealing with the lesser crises of a pregnancy, a discontented middle son (Logan Lerman), and that stowaway's plotting — ponderous intrigues that might have been leavened if the director had allowed us to hang out with the animals a little, rather than sedating the whole menagerie for the entire voyage. (2:07) 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki, (Harvey)

Nymphomaniac: Volume I Found battered and unconscious in a back alley, Joe (Charlotte Gainsbourg) is taken in by good Samaritan Seligman (Stellan Skarsgaard), to whom she explains "It's all my fault — I'm just a bad human being." But he doesn't believe there are such things. She seeks to enlighten him by narrating the story of her life so far, from carnally curious childhood to sexually voracious adulthood. Stacy Martin plays her younger self through a guided tour of excesses variously involving Christian Slater and Connie Nielsen as her parents; a buncha guys fucked on a train, on a teenage dare; Uma Thurman as one histrionically scorned woman; and Shai LaBeouf as a first love who's a cipher either because he's written that way, or because this particular actor can't make sense out of him. For all its intended provocation, including some graphic but unsurprisingly (coming from this director) unerotic XXX action, von Trier's latest is actually less offensive than much of his prior output: He's regained his sense of humor here, and annoying as its "Look at me, I'm an unpredictable artist" crap can be (notably all the stuff about fly-fishing, cake forks, numerology, etc. that seems randomly drawn from some Great Big Book of Useless Trivia), the film's episodic progress is divertingly colorful enough. But is Joe going to turn out to be more than a two-dimensional authorial device from a director who's never exactly sussed women (or liked people in general)? Will *Nymphomaniac* arrive at some pointed whole greater than the sum of its naughty bits? The answer to both is probably "Nah." But we won't know for sure until the two-hour second half arrives (April 4) of a movie that, in fairness, was never really intended to be split up like this. (1:50) Embarcadero, Smith Rafael. (Harvey)

Sabotage Puzzle over the bad Photoshop job on the Sabotage poster. The hard-to-make-out Arnold Schwarzenegger in the foreground could be just about any weathered, sinewy body — telling, in gory action effort that wears its grit like a big black sleeve tattoo on its bicep and reads like an attempt at governator reinvention. Yet this blood-drenched twister, front-loaded with acting talent and directed by David Ayer (2012's End of Watch), can't quite make up its mind where it stands. Is it a truth-to-life cop drama about a particularly thuggy DEA team, an old-fashioned murder mystery-meets-heist-exercise, or just another crowd-pleasing Pumping Arnie flick? Schwarzenegger is Breacher, the leader of a team of undercover DEA agents who like to caper on the far reaches of bad lieutenant behavior: wild-eyed coke snorting (a scene-chomping Mireille Enos); sorry facial hair (Sam Worthington, as out of his ele ment as the bead at the end of his goatee); unfortunate cornrows (Joe Manganiello); trash-talking (Josh Holloway); and acting like a suspiciously colorless man of color (Terrence Howard). We know these are bad apples from the start — the question is just how bad they are. Also, how fast can the vanilla homicide cops (Olivia Williams, Harold Perrineau) lock them down, as team members are handily, eh, dismembered and begin to turn on each other and Schwarzenegger gets in at least one semi-zinger concerning an opponent with 48 percent body fat? Still, the sutured-on archetypal-Arnie climax comes as a bit of a shock in its broad-stroke comic-book violence, as the superstar pulls rank, sabotages any residual pretense to realism, and dons a cowboy hat to tell his legions of shooting victims, "I'm different!" Get to the choppers, indeed. (1:49) Metreon, 1000 Van Ness. (Chun) SFBG

#### **REP CLOCK**

Schedules are for Wed/2-Tue/8 except where noted Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia. SF: www.atasite.org. \$6. Other Cinema: The Old Man



of the Mountain (Laitala, 2014), plus other "psycho-geographic" works, Sat, 8:30

BALBOA THEATRE 3630 Balboa, SF; cinemasf. com/balboa. \$10. "Popcorn Palace:" A League of Their Own (Marshall, 1992), Sat, 10am. Matinee

CASTRO 429 Castro, SF: (415) 621-6120, www. castrotheatre.com. \$8.50-11. Beauty and the **Beast** (Trousdale and Wise, 1991), presented singalong style, Wed-Fri and Sun, 7 (also Sun, 2:30). Check website for Sat and Mon-Tue shows

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www. cafilm.org. \$6.50-\$10.75. times. **Nymphomaniac:** Volume I (von Trier, 2013), Wed-Thu, call for times Nymphomaniac: Volume II (von Trier, 2013), April 4-8, call for times.

CLAY 2261 Fillmore, SF: www.landmarktheatres.com. \$10. "Midnight Movies:" Sharknado (Ferrante, 2013), Fri-Sat, midnight.

FIRST UNITARIAN UNIVERSALIST CENTER 1187 Franklin, SF; www.aigroup30.org. \$5 (no one turned away for lack of funds). **Leaving Fear** Behind (Wangchen), Sun, 2. Presented by Amnesty International and SF Local Group 30, with wife of imprisoned Tibetan filmmaker Dondhup Wangchen, Lhamo Tso, and humanitarian activist John Kamm in person.

MECHANICS' INSTITUTE 57 Post, SF: milibrary.org/events. \$10. "CinemaLit Film Series: Remembering Philip Seymour Hoffman:" Capote (Miller, 2005), Fri. 6.

NEW PARKWAY 474 24th St. Oakl; www.thenew parkway.com. \$8. "Thrillville's 17th Anniversary/ Farewell Bay Area Show:' Sweet Smell of Success

(Mackendrick, 1957), Thu, 9:15. "First Friday Shorts," films by students in the video production workshop at the Media Enterprise Alliance, Fri, 6.

NINTH STREET INDEPENDENT FILM CENTER 145 Ninth St, SF; www.detourdance.com. \$15-20 (\$35 two-day pass). Detour Dance presents "2014 Tiny Dance Film Festival," Fri-Sat, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **La Pointe** Courte (Varda, 1954), Wed, 3:10. "Ross McElwee and the Cambridge Turn:" "The Cambridge Turn: Recent Ethnographic Shorts," Wed, 7. "Jokers Wild: American Comedy, 1960-1989:" **Being There** (Ashby, 1979), Thu, 7. "Special Screening:" Nuclear Nation (Funahashi, 2012), Fri, 7. "More Than Fantasy: In Memorian, Saul Zaentz (1921-2014):" **Amadeus** (Forman, 1984), Sat, 5. "Jean-Luc Godard: Expect Everything from Cinema:" Alphaville (1965), Sat, 8:30; Far from Vietnam (Various, 1967), Tue, 7. "The Brilliance of Satyajit Ray:" **The Adventures of Goopy and Bagha** (1968), Sun, 3. "Diamonds of the Night: Jan Nemec:" Diamonds of the Night (1964), Sun, 5:30

RHYTHMIX CULTURAL WORKS 2513 Blanding, Alameda: www.rhvthmix.org, \$5-15, "Rhvthmic Picks Flicks:" Atomic Mom (Silvia, 2010), Thu, 8.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Czech That Film: A Festival of Current Czech Cinema:" Lousy Bastards (Kaöparovsk, 2013), Wed, 7. Cheap Thrills (Katz, 2014), Wed, 6:30, 9:30; Thu, 9:30. **Mistaken for Strangers** (Berninger, 2013), Wed, 8:15, 9:40; Thu, "Food and Farm Film Fest," 24 films celebrating food and farming, Thu-Sun. "The Synesthesia Film Festival," short films from around the world, Thu, 7. It Felt Like Love (Hittman, 2013), April 4-10, 7:15, 9 (also Sat-Sun, 5).

SAN FRANCISCO CAMERAWORK 1011 Market Second Flr. SF: www.sfcamerawork.org. \$10. The Vivian Maier Mystery (Nicholls, 2013), Fri, 5:30. Followed by a discussion on the life and work of pioneering street photographer Maier.

"SAN FRANCISCO CINEMATHEQUE PRESENTS: CROSSROADS" Yerba Buena Center for the Arts, 701 Mission, SF; www.sfcinematheque.org. Sold out. "Program 1 and 2: Nathaniel Dorsky: Three Premieres," Thu, 7 and 9. Victoria Theatre, 2961 16th St. SF: www.sfcinematheque.org, \$5-10. Program 3: Phantom Tunneling to the Beginning of Time," Fri, 7; "Program 4:" A Spell to Ward Off the Darkness (Rivers and Russell, 2013), Fri, 9; "Program 5: Intimate Immensities: Ritual Takes Form and My Beating Heart Bounds With Exulting Motion," Sat, 3; "Program 7: Apparent Motion: Seitz vs Gendreau; Elise Baldwin; MSHR, Sat. 8: "Program 8: Intimate Immensities 2: Untethered...," Sun, 3; "Program 9: Choreographies of Devotion, In the Roaring Traffic's Boom," Sun, 5;

"Program 10: Phantom Tunneling 2: Life is Long, the Walls Come Off, and Light Enters Your Cell(s)," Sun, 7. Kadist Art Foundation, 3295 20th St, SF; www. sfcinematheque.org. "Program 5: A Spell to Ward Off the Darkness: Installation View and Artists' Talk," with Ben Rivers in person, Sat, 5.

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" The Adventures of the Wilderness Family (Raffill, 1975), Sat, 7:30; Wild and Woolly (Emerson, 1917), Sun, 7:30.

UNIVERSITY OF SAN FRANCISCO Presentation Theater, 2350 Turk, SF: ucsfca.edu/artsci/hrff/ program. Free. "12th Annual Human Rights Film Festival," Thu-Sat. Films about human rights in the US and abroad.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Night of the Vortex Room":

• Night of the Cobra Woman (Meyer, 1972), Thu,
9, and Night of the Lepus (Claxton, 1972), Thu, 11.

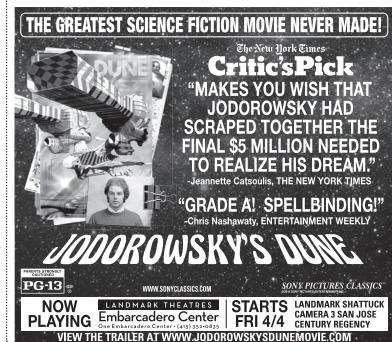
YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. One Day Pina Asked... (Akerman, 1983/2013), with "Ritual in Transfigured Time" (Deren, 1946), Fri-Sat, 7:30;



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## April 2-8, 2014

#### March 21-April 19

Being willful is a good thing. But being so attached to your will that you can't see the opportunities in front of you — just because they don't look like you think they "should" — is a huge waste. Do what you think is right, and do it in the best way possible. You will get what you need, even if it doesn't look like what you want.

#### **TAURUS**

#### April 20-May 20

In order for your life to grow you must be willing to change, Taurus. Embrace expansion this week, even if your innermost fears are trying to convince you otherwise. Learn to see the difference between the fears that are holding you back and healthy concerns that you should heed.

#### GEMINI

#### May 21-June 21

You don't need to know how things are going to shake down or even how you're going to traverse the path you're on, but you must keep on putting one foot in front of the other. Create the world you want to live in by having faith in the good stuff and working hard until you're surrounded by it.

#### CANCER

#### June 22-July 22

Find creative ways of expressing your frustrations this week. You're trying your best and you deserve a healthy outlet for the buildup of crap within you. Exercising, enjoying a good playfight, and screaming your buns off are just some ways you can burn off steam without causing a ruckus.

#### LE0

#### July 23-Aug. 22

This is not the time to be avoiding your fears or slowing down your efforts. "The only way to get to it is to go through it," Leo. You have a huge transition to go through and it'll require an open mind and a wideopen heart to do it right. Find joyful ways to work on the mountain of goals in front of you

#### VIRGO

#### Aug. 23-Sept. 22

Compassion and gratitude trump fear and pettiness, period. There's no way to get past your own negative thinking without kindness. Be nice to yourself and patient with others, Virgo. Good things are more likely to come if you not only believe in them, but also look for evidence of them in all things.

#### Sept. 23-0ct. 22

You don't have to know how things are going to play out, but you do need to handle the stresses of not knowing better, Libra. Find new, more positive obsessions this week. Whether you like mantras, compulsively singing, or Words With Friends — it doesn't matter. Just get your head off that fearful track and let matters unfold.

#### SCORPIO

#### Oct. 23-Nov. 21

Your relationships are your great teachers right now, but are you absorbing what they're trying to teach you? There's no use in trying to change others, so stop trying. Accept folks where they're at so you can focus your formidable energy on transforming your own damn self.

#### **SAGITTARIUS**

#### Nov. 22-Dec. 21

Make a decision and follow through. No matter how many bright and shiny things litter your path, this is the time to be single-minded. Set your intention, make a plan, and start at the beginning. You've totally got this, so don't mess it up by being distracted, shortsighted, or sloppy with details.

#### CAPRICORN

#### Dec. 22-Jan. 19

Learn your limits! Push yourself to manifest your goals without sacrificing the conditions that supported you so that you could create them in the first place. Pursue achievement in tandem with your personal needs for rest, play, and rejuvenation this week. Stay calm and carry on, Capricorn.

#### **AQUARIUS**

#### Jan. 20-Feb. 18

Listen to sage counsel, Aquarius, and if you haven't received any lately then you should seek it out. This is the time to soak in the wisdom of those around you and let it inform your process. You are on the verge of so much, and you can only sweeten the deal by learning from other peoples' mistakes.

#### Feb. 19-March 20

There's a huge difference between anxiety and intuition, even though it can be hard to tell them apart for someone as sensitive as yourself. Here's a secret I'll tell anyone who'll listen: Intuition is never fear-based. Don't treat your fears as gospel, Pisces. Clear out your mental chatter so you can realign with your instincts.

#### BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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#### **LEGAL NOTICES**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME AND GENDER CASE NUMBER CNC-14-550196 PETITION OF: MARIECURIE TRAN FOR CHANGE OF NAME AND GENDER TO ALL INTERESTED PERSONS: Petitioner MARIECURIE TRAN

has filed a petition with this court for a decree changing petitioner's name to: MARC TRAN Petitioner has also filed a petition for a decree changing petitioner's gender from female and for the issuance of a new birth certificate reflecting the ger der and name changes. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition should not be granted. NOTICE OF HEARING Date: May 20, 2014 Time: 9:00 am Dept: 514 The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO 400 McAllister Street San Francisco, CA 94102 A copy of this Order to Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The Bay Guardian Date: March 14, 2014 Harry

M. Dorfman JUDGE OF THE SUPERIOR COURT This state ment was filed with the County Clerk of San Francisco County on March 14 2014, By: Elias Butt Deputy Clerk Mar. 19, 26, Apr. 2, 9, 2014 FICTITIOUS BUSINESS NAME STATEMENT FILED NO A-0356601-00. The following is doing business as CALACAS SCREEN PRINTING 3190 21st St. San Francisco, CA 94110 The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 2/14/2014. This statement was signed by Juan Pablo Rodriguez, This statement was filed by Guillermo Sandoval, Deputy County

Clerk, on 2/14/2014.

Mar. 12, 19, 26, Apr. 2, 2014 FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0357007-00. The following is doing business as SPECIALIZED LIMOUSINE 850 44th Ave. San Francisco. CA 94121. The business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Garvin Low This statement was filed by Melissa Ortiz, Deputy County Clerk, on 3/06/2014 Mar. 26, Apr. 2, 9, 16, 2014 FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0356976-00. The following is doing business as TAQUE-RIA MANO 439 Stockton St.

San Francisco, CA 94108.

The business is conducted by

a married couple. Registrant

commenced business under

the above-listed fictitious busi

Gosline, Deputy County Clerk, on 3/05/2014. Mar. 19, 26, Apr. 2, 9, 2014 FICTITIOUS BUSINESS NAME STATEMENT FILED NO.

ness name on: 10/31/2002. This statement was signed

statement was filed by Jacob

by Jose A. Cornejo. This

A-0356796-00. The following is doing business as BISTRO BURGER MARKET STREET 845 Market St. Ste. FE-10 San Francisco, CA 94103. The business is conducted by a corporation, Registrant commenced business under the above-listed fictitious busi ness name on: 11/01/2013. This statement was signed by Ali Kazemi. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 2/25/2014.

Mar. 19, 26, Apr. 2, 9, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUM-BER: CNC-14-550153. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Car-

men King for change of name. TO ALL INTERESTED PERSONS: Petitioner Carmen King filed a petition with this court for a decree changing names as follows: Present Name: Carmen Giessel King. Proposed Name: Carmen Louise Wehinger. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 05/06/2014. Time: 9:00 AM, Room 514. Signed by Harrv M. Dortman, Presiding Judge of Superior Court on February 25, 2014. Mar. 12, 19, 26, Apr. 2, 2014

STATEMENT OF ABANDON-MENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: ADSHORE MEDIA, 3000 Steiner St. San Francisco, CA 94123. The fictitious business name was filed in the County of San Francisco under File# 348583 on: 1/28/13. NAME OF REGISTRANTS (as shown on previous statement): Jeremy Ricks. This business was conducted by a corporation. Signed Jeremy Ricks. Dated: 3/12/2014 by Morgan Jaldon, Deputy County Clerk Mar. 19, 26, Apr. 2, 9, 2014

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